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OVATION FOR HESS AT AMERICAN DEBUT

More Than 8,000 Enthusiasts Applaud New German Tenor at Milwaukee's Big Sängersfest

MILWAUKEE, Wis., June 26.—Ludwig Hess, of Munich, composer, kammersänger, and noted Bavarian tenor, made his American debut as soloist at the reception concert of the thirty-third festival of the North American Sängers Bund in Milwaukee on Thursday evening, June 22. Herr Hess received an ovation from the elated audience, consisting of 3,650 choristers massed on the largest stage ever constructed in America, and the audience of 5,000 which attended the first concert.

Herr Hess selected *Tannhäuser's* narrative of his pilgrimage to Rome as his initial number, a dramatically effective scene that has never before been attempted in America in concert form, and by the mere fact of being selected as the introduction to his first American tour gave the keynote to Ludwig Hess's artistic credo, which as far as can be judged from a first hearing, culminates in the demonstration of uncommon dramatic force by means of a voice exceedingly flexible and of rare expressive power, employed with a still more rare intelligence.

However deep and overawing in its grandeur the impression made by Herr Hess in the demonstrative *Tannhäuser* scene was, it was well sustained in the Wagnerized Donizetti recitative and aria, "Alma Suave," which he sang to an orchestral accompaniment of his own inventing. So, too, the versatility of his expressive powers were proven by the work in the "Ratcatcher of Hamelin," which never before was heard rendered with such complete mastery of the spirit of Goethe's ballad and Wolff's ingenious musical translations of the subject.

Mme. Berenice de Pasquali and Henrietta Wakefield appeared as soloists in conjunction with Herr Hess, repeating their former well known successes and making it unnecessary to go into further detail.

The thirty-third sängersfest of the N. A. S. B. is the second which Milwaukee has been privileged to entertain. In 1886, twenty-five years ago, the bund met in Milwaukee for the first time. The attendance exceeded that of any previous festival.

The second part of the reception concert was devoted to the memory of Hanno Deiler, the venerated originator of the N. A. S. B. in its present form, by a rendition of five members from Berlioz' "Requiem" by a large chorus composed mainly of local singing societies familiar with the mass, under the direction of Hermann Zeitz of Milwaukee, and assisted by an orchestra of 110 players. Herr Hess appeared in the tenor role of the "Sanctus."

Next in interest to Herr Hess's singing in the first concert were the two prize compositions, a lovely German folksong by Karl Fochler of New York, with text by August Homburg, and an equally striking four-voiced harangue, "Weckruf an die Deutschen," the Lothar Brunke poem with an exquisite musical setting by Frank Renard of Texas.

The Fochler folksong seems to anticipate the future, when better musical education shall be universal. It is far in advance of the folksong as best known to-day, and as the musical public is now constituted, rather difficult of presentation by voices of only average culture.

Governor Francis E. McGovern, the Irish-American executive of the Wisconsin commonwealth, participated in the first concert as principal orator and welcomer, happily evidencing his not mean knowledge of German by trite application of phrases and proverbs. The bachelor governor sat in the box occupied by the Pasqualis.

The last concert took place on Saturday evening, June 24, and Sunday, the last fest-day, was devoted to an immense picnic at Whitefish Bay, the noted German lakeside



HORATIO CONNELL

Distinguished American Baritone, Who Is a Favorite Soloist with the Leading Orchestras and Oratorio Societies of the Country. (See page 4.)

resort near Milwaukee, where more than 10,000 people congregated during the day.

The programs of the various concerts were as follows:

Reception Concert—Thursday, June 22, 8:15 p. m. Ceremonial March, Wagner; Ceremonious tender of the Sängersbund banner to the Milwaukee Bundes Singers; (a) *Tannhäuser's* Pilgrimage to Rome, Wagner; (b) "Alma Suave e Cara," Donizetti; (c) The Ratcatcher of Hamelin, Hugo Wolf, Ludwig Hess and Orchestra; (d) Volkslied (August Homburg), Karl Fochler; (e) Appeal to the German (Lothar Brunke), Frank Renard, Milwaukee Maennerschors and Orchestra; excerpts from the Mass for the Dead, Berlioz, for chorus, orchestra and tenor solo.

First Matinee, Friday, June 23, 2:15 p. m. Overture, Lenore No. 3, Beethoven, Orchestra; (a) "Thou Art My Fondest Dream," Borchert; (b) "The Suabian Fiddler," Werth, Senefelder, Liederkrantz of Chicago; (c) "Clouds," Symphonic Poem, Debussy; (d) "Festivities," Debussy, Orchestra; Mezzo Soprano Solo, Selected, Miss Henrietta Wakefield; Symphony No. 5, Beethoven, Orchestra; (a) Prometheus, Schubert; (b) Wanderers' Night Song, Schubert; (c) The Evil Hue, Schubert; (d) I Greet Thee, Schubert; (e) The Atlas, Schubert; (f) The Poet, Schubert; Ludwig Hess, Erich Schmal, accompanist; German Chorus, Toledo Maennerschors; Waltz from op. 47, Glazounow, Orchestra.

First Bundes Concert, Friday, June 23, 8:15 p. m. Buck, Symphonic Poem, Strube, Orchestra; "United in German Spirit and Sentiment," Kremsler, Mass Chorus; The Scene from the Opera "Macbeth," Ambrose Thomas, Mme. de Pasquali and Orchestra; Ossian, Beschnitt, Mass Chorus; (a) Finlandia Sibelius; (b) Valse Triste, Sibelius, Orchestra; Fidelio, Wagner, United Maennerschors of Chicago; The Lord's Day, Kreutzer, Mass Chorus; Rienzi Overture, Wagner; (a) The Linden Tree, Schubert; (b) "O World How Art Thou Beautiful," Gericke, Mass Chorus; Pantomime, Mozart, Orchestra; "Maedle Ruck an meine grüne Seite," Old Folksong, Mass Chorus; The Herald of Spring, Baldamus, Mass Chorus, Mme. Pasquali and Orchestra.

Second Matinee, Saturday, June 24, 2:15 p. m. Lohengrin Vorspiel, Wagner, Orchestra; In the Bivouac, Kempter, Maennerschors of the Cleveland Deutscher Club; Excerpts from The Damnation of Faust, Berlioz, Orchestra; At the Convent Gate, Grieg; Mme. de Pasquali, Miss Wakefield, Ladies'

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WOULD REORGANIZE STATE ASSOCIATION

New York Music Teachers, in Buffalo Convention, Plan Drastic Changes

[By Telegraph from a Staff Correspondent.]

BUFFALO, N. Y., June 28.—Drastic action to put the New York State Music Teachers' Association on a substantial basis was undertaken to-day in connection with the annual convention of that organization being held here this week. Although the various officers and committees have, during the past year, made bold efforts to enroll the cooperation of active instructors of music throughout the State, the opening of the present conclave gave ample evidence that the degree of interest necessary to make the society thrive was sadly lacking.

On Monday night 125 teachers attended the banquet given at the Stadler Hotel. The diners were almost entirely Buffalonians and teachers from other parts of the State were conspicuous by their absence. It is expected, however, that before the end of the sessions many of the old standbys will appear.

Facing this condition of affairs the officers and committees are planning an active campaign to revive interest in the association, and this morning's session was given over to reorganization. The plan calls for the establishment of local branches in every city, such as the Fraternal Association of Musicians in New York, which is in reality a chapter of the State Association. It is proposed that future conventions be comprised of delegates from each center instead of the membership at large.

At Monday night's banquet there was a lively discussion on the question of establishing a standard of musicianship which members must reach if they are to be accorded the full rights of the association.

The whole idea of reorganization was crystallized in a report made to-day by the ways and means committee, consisting of Gustav L. Becker, Charles F. Parker and Arthur L. Judson. These men were appointed at the last convention for the purpose of investigating three phases of the work of the association, namely, its business affairs, the question of musical standards and that of programs.

This committee's report suggested several schemes by which the difficulties now encountered might be overcome. The principal cure offered was the suggestion that local branches be established in the cities with a salaried head in charge of each. The State body, it is suggested, shall have jurisdiction over each of these branches.

Yesterday's session was given over to the formal opening exercises. Mayor Louis P. Fuhrmann, of Buffalo, made the address of welcome, to which Frank P. Shearer, president of the association, responded. C. I. Valentine, secretary and treasurer, read his report and Gustav L. Becker, chairman of the program committee, made an address.

At 10.30 A. M. Mr. Becker gave a lecture-recital on "National Music and American Music." This was followed by the exhibition of new publications of music in the Y. M. C. A. Auditorium. The afternoon was devoted to a lecture-recital on modern French music by Ferdinand Sinzig, assisted by Eleanor Owens, and a lecture-recital on modern Italian music by G. A. Randegger, assisted by Mme. Hortensia Rega, soprano, Jules Falk, violinist, and Boris Hambourg, cellist.

Rudolph Zwintscher's new song cycle "Italien" was a feature of the recital given by Mr. and Mrs. Paul Petri at 5 o'clock and a miscellaneous program was given last evening by Mme. Bernice de Pasquali, soprano; Dalton Baker, baritone; Dora Becker, violinist; Boris Hambourg, cellist, and W. Ray Burroughs, organist.

A full report of the proceedings will be printed in MUSICAL AMERICA next week.

A. L. J.

Ellison Van Hoose Here to Join Chicago Opera Company

Ellison Van Hoose, the American tenor, who has been singing for the last three years in Europe, returned to this country on the steamship *President Lincoln* last week, in order to fill his many Summer engagements and rest preparatory to his operatic appearances with the Chicago Grand Opera Company. In addition to his operatic work Mr. Van Hoose will make an extended concert tour, many dates for which have already been booked.

Mme. Nordica Home; Says Caruso's Voice Is Unimpaired

Mme. Lillian Nordica arrived in New York from Europe on the *Kronprinz Wilhelm* on Tuesday of this week. She sang *Isolde* in Berlin a few weeks ago with distinguished success. "One never can learn everything in music," said Mme. Nordica, "and I have been studying while away with Jean de Reszke." Mme. Nordica said that she had heard Caruso sing privately abroad, and that his voice was "more beautiful than ever." The singer and her husband, George W. Young, will spend part of the Summer at their bungalow at Deal, N. J.

Next Sängersfest in Louisville

MILWAUKEE, June 26.—The North American Sängersbund has decided upon Louisville as the place for the next sängersfest, which will be held in 1914. The Bund re-elected Charles G. Schmidt, president; William Arens, of Chicago, first vice-president; Peter Mettler, of Toledo, second vice-president; Adam Linck, of St. Louis, secretary; and John P. Frenzel, of Indianapolis, treasurer.

ELABORATE PLANS TO OBSERVE LISZT'S HUNDREDTH ANNIVERSARY

Festivals, Memorials, Centenary Exercises and Commemorative Programs Throughout the Musical World Will Mark Event—His Relative Position as a Composer—What the Modern Musician Thinks of Him

By HERBERT F. PEYSER

DURING the coming Fall the musical world purposes to take observance of the hundredth anniversary of Franz Liszt's birth. Festivals of various degrees of pretentiousness will fill Europe and overflow into America.

Monuments and memorial tablets will be unveiled to the glory of the master pianist. Effusive and eloquent commemorative discourses will flow like champagne at a financiers' banquet.

Sage and goodly critics will once again endeavor to set you on the right track by means of wise dissertations as to whether Liszt was a great genius, or a picturesque humbug or neither. James Huneker will bring forth his ardently expected Liszt biography and many other odds and ends that appertain to occasions of such pith and moment will come to pass.

Pianists great and less great are already being pressed into service for the fray. They may be expected to fall upon the most hackneyed of the Hungarian Rhapsodies with renewed energy. They will hold high carnival in the concertos and the sonatas. They will stem the torrent of the études—transcendent and otherwise—the "Years of Pilgrimage," the "Poetic Harmonies," the "Consolations" and the "Legends." They may even condescend with becoming graciousness to stow some of their artistic scruples in cold storage and resuscitate some of the operatic transcriptions. And who knows but that some of the very hardest spirits might perchance screw their courage to the point of attempting Liszt's piano arrangement of one of the Beethoven symphonies.

Orchestras, too, and choral organizations will find no excuse for idling. The tone poems and the symphonies, the mass and the oratorios, the psalms and the cantatas and the songs will all be duly set forth on dress parade. Indeed, about every form of musical art except opera and chamber music will be represented—and not these only because Liszt never tried his hand at them. It will all be done with exemplary completeness, and belated American Summer tourists will have an opportunity to add Liszt memories to their Wagner, Mozart and other music festival recollections.

Two years ago Europe underwent a Schumann centennial, and last year Chopin had his fling for century honors. In neither case did the festal splendors attain an effulgence of blinding luminosity. Nor is this to be wondered at, for one does not associate the tender Chopin or the dreamy Schumann with pomp and glamor. Besides, as one epigrammatically disposed individual observed anent the Chopin affair at the time: "Why a special Chopin festival when pianists celebrate Chopin festivals the world over hundreds of times every year?" Now a remark of similar import in the case of Liszt would be also to a certain extent appropriate. The average pianist's loyalty of Liszt is exceeded only by his penchant for Chopin. It would be an interesting experiment to gather from different parts of the world the recital programs of about one hundred different pianists and to note upon how many of them some Liszt works do not appear. These, it is needless to say, would constitute a pathetic minority. The public loves Liszt and demands his music. Pianists like to play him because, together with Chopin's, his writings remain to this day the most pianistic. Trite as some of the "Hungarian Rhapsodies" have become, they never miss fire, never fail to arouse the most highly cultured audience to enthusiasm when adequately interpreted. This is because people take delight in being dazzled by technical displays, persistently maintain certain stiff-necked mortals. But is it? Substitute some more technically involved creation of small value of actual musical content and mark whether its acclaim be as whole-souled and spontaneous.

If the present Liszt centenary subserves no other end it will at least be useful in bringing about a fresh determination to fix his status in the hierarchy of musical geniuses. For it is curious that the world has persisted in its inability to decide once and for all conclusively for or against him. The advent of a man's centenary generally finds the world's mind fully made up, its verdict long since rendered. There was no doubt in *re* Mozart at his centennial; nor concerning Beethoven; nor about Schubert, nor Schumann, nor Mendelssohn, nor Chopin; nor will any one hesitate in sizing up Wagner or Verdi. But there is still less

unanimity about Liszt than about Brahms. Even the most rabid Brahmsites will condescend to admit that certain of the radical objections fostered by the great army of anti-Brahmsites are true. But Lisztites stubbornly refuse to relinquish certain very definite portions of territory which their detractors would have them abandon.

One of the most astonishing phenomena in connection with Liszt is the absolutely amazing frequency with which the epithet "charlatan" is still bestowed on him. To this appellation one must, with supreme emphasis, give the lie direct. It has merely been handed down by his enemies and rivals and is now bandied about by thoughtless persons who have made no effort to reason out the logic of it for themselves. It is natural that pianists, unsuccessful teachers and ill-favored second-rate composers of a half century or more ago should have felt embittered at the fame showered upon a rival. Had not Liszt been an infant prodigy and survived the ordeal? Had he not been the pampered pet of Parisian drawing rooms, where perfumed countesses had fondled and kissed him on their laps and then passed him on to the next for similar treatment? And as he grew to manhood had not princesses and

doubt, but you can't fool them for a hundred years.

Liszt a charlatan! A man of ideal, incomparable nobility of character! A man who would have been the first to take the bread out of his own mouth if by so doing he could assist one whom he recognized as genially endowed and whom the world persecuted! One who never flinched from lending material assistance to the struggling Wagner, though the latter required it with a frequency that might well have tested the patience of a Croesus! Who championed him valiantly with his eloquent pen though fully aware of the phalanxes of enemies such a proceeding must raise up against him! Who frequently mounted and brought out "Tannhäuser" and who launched "Lohengrin," although conscious that their failure



A Characteristic Portrait of Franz Liszt and a Recent Cartoon of the Composer Showing Him in the Role of Wagner's Precursor



marchionesses and duchesses and countesses and whatnot in the way of other examples of aristocratic femininity cast themselves at his feet in romantic hero-worship? Was he not a constant object of adulation in his circle at Weimar? How, then, could such a man produce anything of real artistic merit, or be anything else than the rankiest kind of a charlatan? Had the life of Mozart been ornamented with tinsel glories? Or that of Beethoven? Had their playing ever roused nations to frenzy? Assuredly not. Why then, should Liszt be anything more than a charlatan of the deepest dye? So charlatan he was dubbed and charlatan he has remained to this day in the estimation of folks with minds similarly constituted. And note, incidentally, that in modern times such people have not always been backward in imputing with charlatanism such a man as Paderewski, because his is successful and can sway an audience in the hollow of his hand.

Liszt a charlatan! Is not the coming centenary celebration refutation sufficient for such an idea? How often in its history has the world celebrated the centenary of one who was at heart an impostor? You can fool all the people for some time, no

would not intrench him any further in the esteem of the powers at the Weimar Court and Opera! And whose efforts in behalf of the admirable Peter Cornelius finally deprived him of his Weimar post altogether! This man a charlatan! If it be of such stuff that charlatans are made let us have all the charlatans the world will accommodate.

There are some who lay stress on the fact that Wagner's first impression of Liszt was of one given to empty sensationalism. But was it? The truth of the matter may be gleaned from Wagner's own words:

"At our first meeting he struck me as the most perfect contrast to my own being and situation. In this world, into which it had been my desire to fly from my narrow circumstances, Liszt had grown up from his earliest age, so as to be the object of general love and admiration at a time when I was repulsed by general coldness and want of sympathy. . . . In consequence I looked upon him with suspicion." The much-persecuted Richard was, in other words, merely nipped at the idea of having to watch a fellow artist in clover while he, who also deserved fame, was incontinently allowed to walk the boulevards and starve.

Matters took on a very different color when Liszt found out the truth. "I was prone to look upon Liszt as strange and adverse to my nature. My repeated expression of this feeling was afterwards told to him just at the time when my 'Rienzi' in Dresden was attracting general attention. . . . I am still moved when I remember the eager attempts he made to change my opinion of him, even before he knew any of my works. He acted not from any artistic sympathy, but led by a purely human wish of discontinuing a casual disharmony between himself and another being. . . . He who knows the selfishness and terrible insensibility of our social life and especially the relations of modern

artists to each other cannot but be struck with wonder, nay delight, at the treatment I experienced from this extraordinary man."

That Franz Liszt was, all things considered, the greatest pianist the world has ever seen, and that piano technic has not progressed beyond where he left it, is not very widely disputed to-day. But it was not to shine in this capacity that he was above all things desirous. Indeed, it appears that those who knew him realized that they could make no greater *faut pas* than to ask him to play. Like Rubinstein he yearned to gain his fairest laurels as a composer. The result was that he produced music in every form except—as was mentioned above—opera and chamber music. But though Wagner once wrote to him, "I have now convinced myself that you are the greatest musician of all time," thousands of musicians still rage and foam at the mouth if one happens in their presence to say something complimentary about Liszt's music.

It is not possible in this place to enter into a detailed commentary on this music. No discriminating person, however rabid a Lisztite he may be, will subscribe to George P. Upton's assertion that "he never produced a trivial bar in his life." But to the modern world Liszt speaks a message of high importance. His influence has been underestimated very largely because of his unhappy proximity with Wagner—quite as Ben Jonson has suffered because of his closeness to Shakespeare. There is a tendency to believe that he learned much of his *métier* from Wagner. All of which is perfectly true, though we must not forget that Wagner learned a thing or two from him. The presence of certain Liszt themes in Wagner's operas is too widely known to require comment any more protracted than mere mention of the fact. It may not be in the domain of the development of chromatic harmony that Liszt's importance for the modern world is paramount, Wagner having attended very exhaustively to that phase of the question. It does lie, however, in certain matters of color and form. Liszt's instrumental painting was by no means encompassed with Wagnerian pigments exclusively. His scheme is quite individual.

Listen carefully to the orchestration of certain parts of the "Faust" symphony and the "Mephisto" waltz and you will catch in them very palpable adumbrations of Richard Strauss. And without the novel form of the symphonic poem—which does away with the antiquated incongruity of the first-second-third-fourth-fast-slow-fast-movements of the classical symphony—there would be to-day no "Death and Transfiguration," no "Heldenleben," no "Till Eulenspiegel," no "Rouet d'Omphale," no "Phaeton," no "Après-midi d'un Faune," and so on. The symphonic poem is slowly but surely sounding the death knell of the worn-out sonata form.

Orchestras of to-day are far less partial to the "Faust" and "Dante" symphonies than they ought to be. The works, though really symphonies, are far different from the classic products of that form. But though programmatic they are so in a far more legitimate way than any of the concoctions of Berlioz. Liszt has no need of opium dreams, murders and other fantastic matters to produce intensely powerful emotional effects. As art works the "Faust" and "Dante" tower miles above Berlioz's most pretentious endeavors. It does not seem exaggeration to claim more musical beauty for a single movement of the "Faust" than for all Berlioz's symphonies put together. Among the symphonic poems some are better than others. But the best possess rare qualities of endurance.

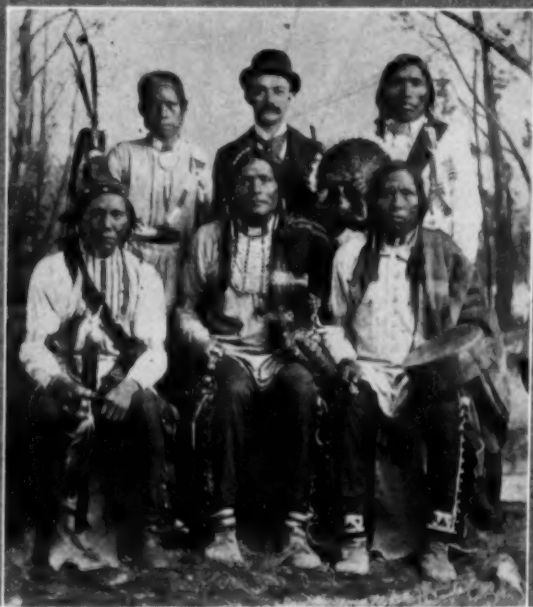
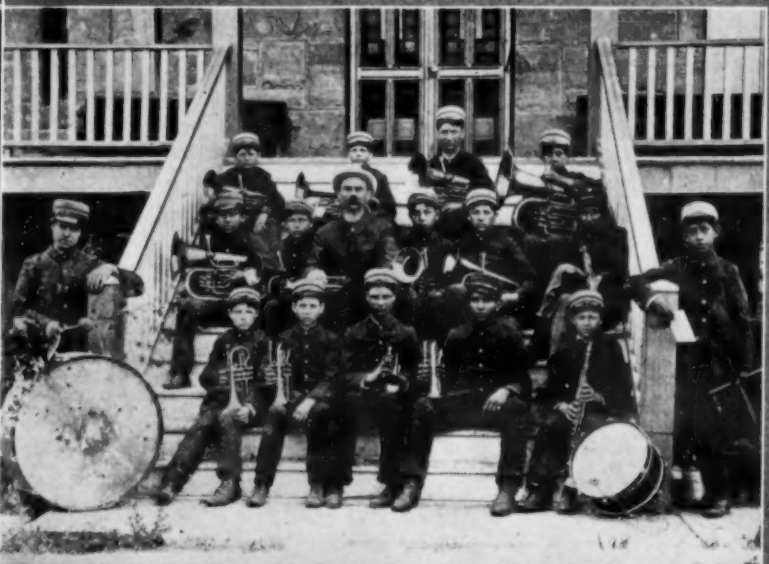
To most persons by far the most familiar of the piano writings are the rhapsodies. Vials of wrath have been poured upon them by critics and yet how they endure! The grievous error into which many pianists fall is the habit of regarding them primarily as technical studies. As proof of their contention they point to the excessive florid ornamentation with which they are adorned. Nevertheless, technical studies were far removed from Liszt's thoughts when he wrote them. They form, as it were, a patriotic cycle, in which Liszt bound together the enchanting melodic wildflowers of his race and ornamented them with precisely such quaint and fanciful arabesques as are improvised by the gypsies when they play these tunes on their national instruments. Whoever is sceptical about this is referred to Liszt's own words in his supremely fascinating, though little known, book "Des Bohémiens et de leur Musique." Thoughtless pianists are largely responsible for the belief that these highly emotional little tone poems are feats of skill. By playing them accordingly they commit as grave a transgression as to play without poetry and feeling a Chopin prelude.

The operatic transcriptions have been roundly abused. Undoubtedly operatic

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HOW OUR GOVERNMENT IS PERPETUATING THE INDIAN'S MUSIC

Characteristic Melodies of Various Tribes Are Recorded Systematically at the Smithsonian Institute in Washington and Preserved for Future Generations by Means of the Talking Machines



Above, on left—Indian musicians as they appear on ceremonial occasions. Center—An Indian girl of one of the Northern tribes who displayed ability as a singer; many of the best of the Indian songs have been composed by the women. Right—An Indian pueblo or village in the Southwest, a seat of early musical culture and development. Below, left—A band composed entirely of Indian boys at one of the U. S. Government Indian schools in Oklahoma. Center—Indian musicians (the drummer is at the right of the picture) and one of the government interpreters, who is assisting to perpetuate the Indian music. Right—Where the Indian music is being studied and recorded, a typical tepee village on one of the Indian reservations in the West.

By WALDON FAWCETT

IT should prove to all musicians and music-lovers a cause for congratulation that the United States government and other influential agencies have at last undertaken in real earnest projects looking to the perpetuation of the tribal music of the American Indians. The desirability of a move in this direction has long been recognized, in accord with the sentiment which has been aroused in all parts of the world in favor of the preservation of the folk songs of all nations. However, in the case of the Indians, in greater degree perhaps than with any other primitive people, is there urgent need for expeditious work if a priceless heritage is to be preserved for our musical lore.

On the one hand there is the consideration that there is a tremendous wealth of Indian music to be studied and chronicled in permanent form—each individual tribe having had from time immemorial its distinctive songs and chants—and naturally it is desirable to undertake with as little delay as need be so herculean a task. Even more important, however, as a factor to urge energy in the work is the circumstance that the Indians of North America are a vanishing race. Their music is passing with them, and whereas it is not probable, as some musical students fear, that much of value has already been lost, certainly there is no time to be lost if the compositions of the red men are to be perpetuated in their original form.

Ethnologists and scientists in general have long been more or less interested in Indian music because of the part it played in the ceremonials which have meant so much to the savages and by reason of its influence upon the life of the race. Likewise the average musician has usually taken at least a casual interest in these musical forms, but latterly there has been tremendous stimulus imparted through an awakening on the part of the whole musical

public. Not only has there come a realization of the beauty and majesty of many of the Indian compositions, but musicians have given rather tardy recognition to the fanciful and poetic characteristics of the Indian mythology—a possible source of inspiration for the composers and librettists of the future as appealing as that which was so ably exploited by Wagner. Indications of the trend of the times are seen in the inclusion of Indian selections in the concert programs of many of the most prominent artists during the past few seasons and more especially by the interest aroused by Victor Herbert's "Natoma," the music of which has created an especial sensation in the West, where the public has possibly a deeper sympathy with the subject than is the case in the East.

Without in any sense disparaging what has been accomplished by private enterprise it may be said that the chances for the perpetuation of Indian music would appear to be immeasurably improved now that the national government has taken up the project. Aside from the resources, financial and otherwise, of the national government there is the very important consideration that the Federal authorities, through their organized channels of intercourse with the Indians, are able to get into the confidence of the more intellectual men of all the various tribes much more easily than would any private individual. In many instances, too, governmental authority and sanction will prove reassuring to primitive peoples who, as regards their music, as with all their manners and customs, are suspicious of alien curiosity. This may be expected to prove especially true in the case of the conservative "Pueblo" Indians of the Southwest, whose music, as rendered in connection with their spectacular religious rites, is especially desirable to preserve.

The governmental study and perpetuation of Indian music is being conducted under the auspices of the Smithsonian Institution

at Washington. This great seat of research was founded through the bequest of a private individual whose name it bears, but it has long since become virtually a governmental institution. Its affairs are administered in great part by high officials of the government and many of the institutions which have been placed under the jurisdiction of the Smithsonian are financed entirely by governmental appropriation. This is the case with the Bureau of Ethnology, which is conducting the study of Indian music.

The plan for the perpetuation of Indian music will involve research work of all kinds, but probably the most interesting phase of the whole undertaking is that embraced in the first-hand investigation which has been conducted by Frances Densmore. Miss Densmore, who is an accomplished student of music, has spent much time among the Chippewas and other tribes whose music is at once notable and representative and has perpetuated répertoirs which in some instances have embraced as many as two hundred songs belonging to a single tribe. The talking machine has proved an invaluable aid in this exacting work. There is no system of written music among most of the tribes, but it was found practicable to secure, at Indian agencies and elsewhere, recordings of the various tribal songs, and these were later transcribed in piano score and studied scientifically. Of course the gradually growing collection of phonograph records will be preserved at the Smithsonian Institution as a library which, as with all its "study collections," will be open to students with the proper credentials. In all of this work sympathetic interest and cooperation that are of the greatest benefit have been manifested by Robert G. Valentine, the U. S. Commissioner of Indian Affairs, under whose jurisdiction are the various Indian agencies and reservations where all musical research must be carried on.

The researches of the Bureau of Ethnol-

ogy have disclosed that Indian music is co-extensive with tribal life, an accompaniment of song being provided for every public ceremony as well as for every important act in the career of an individual. The music of each ceremony has its peculiar rhythm, as have also the classes of songs which pertain to individual acts, such as fasting and prayer, hunting, courtship, the playing of games and the facing or defying of death. An Indian or a person thoroughly versed in Indian musical lore can determine the class of a song by means of the rhythm of the music, but such identification cannot be made, as many people suppose, by the drumbeats, since the latter are frequently in time differing from that of the song itself.

In structure the Indian song follows the outline of the form which obtains in our own music—namely, a short melodic phrase built on related tones which we denominate chord lines, repeated with more or less variation, grouped into clauses and correlated into periods. The compass of the songs varies from one to three octaves. Some songs have no words, though this does not impair their definite meaning. Vocables are extensively used, and when once set to a melody they are never changed. In some instances both words and vocables have been employed in the same song. Plural singing is generally in unison, the women using a high, reedy falsetto tone an octave above the male singers. Among some tribes, however, "round" singing has been common. Choirs are composed of men and women having clear, resonant voices and good musical intonation, and such leaders of the singing are paid for their services when they appear at formal ceremonies. Some of the Indian music as rendered by members of a tribe is highly impressive, and particularly is this the case where there is a choral of say three hundred members, carrying the

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HOW OUR GOVERNMENT IS PERPETUATING THE INDIAN'S MUSIC

[Continued from page 3]

melody in octaves by soprano, tenor and bass voices.

The Indian songs are the property of clans, societies and individuals and the rights of ownership are rigidly enforced. In many instances the privilege of singing and individually-owned song must be purchased from the composer, and in the case of the songs of clans not only is the right to sing the melodies restricted to members of the clan, but each clan has special officers to insure the exact transmission and rendition of their songs, a fine being imposed upon any member who makes a mistake in singing. Indian women have composed

many of the best of the Indian songs, including lullabies, spinning and grinding songs and the songs of inspiration and encouragement intended to be sung to the warriors setting out for battle.

To what lengths musical culture progressed among the Indians may be surmised from the fact that among many tribes musical contests are held. A favorite form of competition seeks to determine which singer or group of singers has the greatest proficiency in reproducing songs with accuracy after hearing them but once. As a matter of fact, accuracy in rendition is a prized accomplishment among all Indian singers. Indeed, in the case of the ceremonial songs, which are appeals to the su-

pernatural, it is considered that there is grave danger that the appeal would lose all its force should the songs be incorrectly rendered. This explains the presence of official prompters at all pretentious ceremonies.

It is usually difficult for a listener of another race to catch an Indian song owing to the conflicting noise, due in great part to the beating of the drums. As has been explained there is usually a difference in time, the drum beats being designed to govern the bodily movements and mark the steps of the ceremonial dancers, whereas the song voices the emotion of the appeal. The drum may be beaten in 2/4 time and the song be in 3/4 time or the beat be in

5/8 time against a melody in 3/4 time, or the entire song may be sung to a rapid tremolo beating of the drum. The officials who have been making a study of Indian music are enthusiastic over its possibilities. They declare that not only does the field afford rich opportunities for the study of the growth of musical form, but the Indian songs themselves offer to the present-day composer a wealth of melodic and rhythmic movements constituting a source of inspiration equal to that which has been supplied by the folk songs of Europe and vastly more serviceable in the development of a distinctive American "school" of music.

Ovation for Hess at American Debut

[Continued from page 3]

Chorus and Orchestra; Lalla Rookh, Kroeger, Orchestra; In May, Horatio Parker, Ladies' Chorus and Harp Accompaniment; Rudolph of Werdenberg, Hegar, Orpheus Maennerchor of Buffalo, N. Y.; Suite Algérienne, Saint-Saëns, Orchestra.



Ludwig Hess, the German tenor, who scored an emphatic success at his American debut at the Milwaukee Sängersfest

Second Bundes Concert, Saturday, June 24, 8:15 p. m. Egmont Overture, Beethoven, Orchestra; Consecration of Song, Mair, Mass Chorus and Orchestra; (a) Oh quand je dors, Liszt; (b) Secret Love, Hugo Wolf; (c) The Tambour, Hugo Wolf; (d) The Two Grenadiers, Schumann; (e) With Myrtle and Roses, Schumann; (f) The Hidalgo, Schumann, Ludwig Hess, Erich Schmal, accompanist. Luetzow's Wild and Daring Ride, Weber, Mass Chorus and Orchestra; (a) Wounded Hearts, Grieg; (b) Spring, Grieg, String Orchestra; (a) On the Rhine, Ayslinger; (b) The Mill Wheel, Gluck, Mass Chorus; Lieder Frelheit, Marschner, Mass Chorus; Oberon Overture, Weber, Orchestra; Spinning Song, Juengst, Mass Chorus; Suite, Casse Noisette, Tchaikowsky, Orchestra; Land Sighting, Grieg, Mass Chorus and Ludwig Hess; The Star Spangled Banner, Mass Chorus, Orchestra and the Audience.

M. N. S.

Twelve Graduates of Chicago Conservatory Get Degrees and Diplomas

CHICAGO, June 26.—The forty-fifth annual commencement concert of the Chicago Conservatory was given in Auditorium Recital Hall last Tuesday evening, under the direction of Walter Perkins. The orchestra, made up from the ensemble class of Frederic Frederickson, opened the evening with Mendelssohn's Overture to "Athalia." Ruth Wydman gave the first movement of Grieg's Concerto in A Minor, Walter Braham gave, as a violin number, the second and third movements of De Beriot's Concerto No. 7, Lucy Rumbaugh gave a brilliant vocalization of the big aria from "Dinorah." Selma Torgler played the Rubinstein Concerto in D Minor in splendid style, and was followed by Benjamin Paley, violinist, who played Saint-Saëns's Rondo Capriccio. The final feature was the Russian Suite for string orchestra, with violin obbligato, by Richard Wuerst. Degrees and diplomas were conferred on a baker's dozen of brilliant young students.

Aborn's "Faust" Pleases Baltimore

BALTIMORE, June 26.—The Aborn English Grand Opera Company gave a superb production of "Faust" at Ford's Grand Opera House this week. The leading rôles were alternated by Domenico Russo and Henry Barron, as Faust, and Edith Helena and Regina Vicarino as Marguerite. Miss Vicarino received particular attention for the beautiful quality of her voice and the finish of her singing. The success of the company here has been such that the engagement has been extended. W. J. R.

Saenger Pupils in Aborn Opera

Louis Kreidler, baritone, who has met with success as Athanaël, in "Thais," with the Aborn Opera Company, is a pupil of Oscar Saenger. Mr. Kreidler was well known as a concert singer before receiving his first operatic engagement this year. The critics have united in praising his work. Another Saenger pupil, Lila Roberson, has made a great impression as Ortrud in the recent productions of "Lohengrin" by the Aborn Company, and duplicated this success recently as Azucena, in "Trovatore."

Antonia Sawyer's Artists in Russian Festival

For the series of eight international concerts given by the Russian Symphony Orchestra, which began on Sunday evening, June 25, at Madison Square Garden, New York, Antonia Sawyer, the musical manager, was represented by four of her artists, Alice Preston, soprano; Elizabeth Kalova, violinist; Charlotte Guernsey, the dramatic soprano of the Chicago Opera Company, and Henriette Wakefield, the mezzo-contralto of the Metropolitan Opera

WON TRIUMPH IN MILWAUKEE



—Copyright by Mishkin, New York.

Mme. Bernice de Pasquali, American soprano, who won a triumph at the Milwaukee Sängersfest

Harold Henry's Success in Dayton

A telegram to MUSICAL AMERICA on June 22 describes the signal success won by Harold Henry, the pianist, at the Antioch College Chautauqua, in Dayton, O.

Concert for Members of the People's Symphony Society

For the benefit of members and friends of the People's Symphony Society, of which Franz X. Arens is director, a miscellaneous concert was given in Cooper Union, New York, on the evening of June 29. The list of participating artists numbered Mme. Calloway-John, soprano; Adelaide Gernon Lewis, contralto; Frederick Hastings, baritone; Leopold Winkler, pianist, and Samuel Ollstein, violinist. The program contained songs by d'Hardelot, Schumann, Brahms, Lehmann, Henschel, German, Lang, Grieg, Puccini and Coene; violin numbers by Sarasate, Hubay, Beethoven; and piano works by Schubert, Mendelssohn and Liszt. The concert was intended as an experimental one, the idea being ultimately to enlarge the club. A small fee would entitle its members to at least one such free concert each year, in addition to the right of voting on all matters in connection with the organization of the club along proposed lines.

Opera Season Ends Abruptly as Orchestra Goes on Strike

The New Grand Opera Company, which sang for three weeks at Daly's Theater, New York, ended its engagement abruptly Saturday night last, when the orchestra went on strike after the second act of "Tales of Hoffmann." The orchestra refused to continue until the pay of its members was forthcoming. Manager Zuro explained things to the audience and the prices of seats were refunded. He said that he had promised the musicians their money after the opera was over, but that they were not satisfied to wait. The company had previously appeared for a season on the Bowery.

Organist Dickinson Presented with a Trip to Europe

By way of expressing their pleasure in the work of Clarence Dickinson as choir-master and organist for the last two seasons of Brick Church, New York, the members of the church have tendered him a trip to Europe this Summer. Mr. and Mrs. Dickinson sail on the Ryndam July 4 and will spend the Summer on a motor tour of the small towns in Germany.

Marion May in Concerts and Recitals

Marion May, the contralto, will be the soloist again with the North Hampton Choral Society next season. Miss May has booked several excellent concert engagements, and will be heard often in song recitals. She is one of the artists under the Lagen management for next season, and will be the contralto soloist in the quartet sent out by Mr. Lagen.

HORATIO CONNELL'S REMARKABLE SEASON'S RECORD

Haensel and Jones announce the return to America for next season of the distinguished baritone, Horatio Connell, who has had this season one of the most successful concert tours in his career. He has appeared this year many times as soloist with Walter Damrosch and the New York Symphony Orchestra in New York, Boston,

Cincinnati, Baltimore and other cities. His appearance in New York was in an "All-Beethoven" program. He has sung with the Minneapolis Symphony Orchestra, New York Oratorio Society, Amherst Oratorio Society, Reading Oratorio Society, Detroit Harmonic Society, New York Liederkrantz, Cincinnati Orpheus Club, the Indianapolis Contemporary Club and has given, in addition, a number of recitals in the South. Recently he was soloist at the Ann Arbor (Mich.) Festival, singing in "Judas Macabaeus" and "Eugene Onegin" and also at the Camden, N. J., Festival. Later on he was soloist with the North Shore Festival, Evanston, Ill.



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CECILE AYRES PIANIST

Press Comments of Scandinavian Tour

Cecile Ayres is the name of the young American, whose age is given as twenty, but whose childlike appearance would indicate that several years must elapse before she reaches that point.

In spite of the fact that she was a Wunderkind, who gave concerts when she was six years of age, her musical development has plainly been along rational lines, as her playing is thoroughly sound. If her work fulfils the promise it now contains, her name will become known throughout the entire musical world. She is at home in every school from Gluck to Liszt. Time will undoubtedly mature her style, preception and rhythms, so that even a higher degree of perfection will be reached. Above all, it is to be hoped that the musician in her will keep in check the technician. Her technic is absolutely beyond reproach, and her staccato is incomparably crisp and clear, and full of charm and humor.

The audience was beyond itself with delight, and it was with difficulty that she was released after adding two Debussy numbers to the regular program.—*Orebladet*, March 28, 1911.

A dazzling technic stood at her command in bravura numbers.—*Aftenposten*, March 31.

Breadth, strength and lightness were still more apparent in the second concert.—*Verdens Gang*, Kristiania, March 31.



WISCONSIN MUSIC SCHOOLS UNITED

Dr. Louis Frank Elected President of Consolidated Institutions and William Boeppler, Dean

MILWAUKEE, June 20.—The details of the reorganization of the Wisconsin Conservatory of Music and its affiliation with the Wisconsin College of Music have been completed. The business organization has been perfected by the election of the following officers: President, Dr. Louis F. Frank; vice-president, Theodore Dammann; secretary, Emil H. Koepke; treasurer, William H. Upmeyer; assistant secretary, Clara M. Gebhardt.

Professor William Boeppler, now of Chicago, but director of the A Capella Choir in Milwaukee, has been appointed dean of the consolidated colleges. Professor Boeppler was the founder of the conservatory. Dr. Hans Bruening, director of the college, and one of its founders, will be assistant director and have charge during Mr. Boeppler's absences. The latter's presence will be required in Chicago and other places three or four days each week.

A number of additions have been made to the faculty, and the Conservatory now claims the strongest front of any musical college in the Northwest. Notable additions are Albert S. Kramer, of Milwaukee, and Arthur Van Eweyk, the noted Dutch tenor. Mr. Kramer is director of the Milwaukee Männerchor and a director of the national sängerfest which will be held in Milwaukee from June 22 to 25. Other additions are: Harrison Hollaender, Adolph H. Frederick, pupil of Leopold Godowsky, Hugo Bach, director of Bach's Symphony Orchestra; Elsa Bloedel and Olga Lambrecht, Milwaukee sopranos; Mrs. Ella Buck-Pritzlaff; Elizabeth Ernst, Marion Gribble and Vira E. Welsh. The complete faculty is as follows:

Piano—William Boeppler, Hans Bruening, Mrs. Norman Hoffman, Albert S. Kramer, William Middleschulte, Harrison Hollaender, Adolph H. Frederick, Charles J. Hambitzer, Olga M. Marcan, Florence Bassett, Anna Frey, Agnes Wing, Elizabeth Ernst, Elsa S. Roehr, Vera Prengel, Mrs. Ella Buck-Pritzlaff, Elsa Bloedel, Amanda Saeger, Marie Fossing, Olga Lambrecht, Addie Gay, Leocadia Schmidt, Gertrude Brunnquell, Esther Stoffel, Marion I. Gribble, Magdalen Pfeiffer, Linda Scherer, Loraine Toussaint, Margaret Kissinger, Arnold Krueger, Lulu Lunde, Waldemar Schueler, Margaret Elgner, Isabel Schoenecker and Esther Newlander. Voice—William Boeppler, Kathrine Clarke, Arthur Van Eweyk, Albert S. Kramer, Mrs. Akerley E. Townsend, Jane Hutchinson, Agnes Wing, Olga Lambrecht, Elsa Bloedel and S. Charlotte Gaebler, Violin—Willy E. Jaffe, Clarke Woodell, Pearl Brice, Charles J. Hambitzer, Marie Schrup, and Camilla Marcan. Cello—Hugo Bach. Organ—William Middleschulte and Winogene Hewitt. Theory, harmony and composition—William Middleschulte, Albert S. Kramer, Hans Bruening and Harrison Hollaender. Elocution, oratory and dramatic art—Edith Rose Weil, Vira E. Welsh, Herbert Fielding, and Blanche Strong. Public school music—Edith Harney. Accompanist—Winogene Hewitt.

During the Summer the quarters of the Wisconsin Conservatory will be entirely remodeled and preparations made for the reception of several hundred additional students in September.

The commencement exercises of the Conservatory were held Friday evening at Conservatory Hall. An excellent program was rendered by the graduates, including Beethoven's Concerto in B Flat by Lauretta Jetter, Racine, Wis.; the Schubert-Liszt "Du Bist Wie Eine Blume," by Rose Elbert, of West Bend, Wis.; "Elizabeth's Prayer," from "Tannhäuser," by Jane Hutchinson, of New London; two Chopins by Frances Flaherty, of West Bend, and Esther Stoffel, of Racine, Wis.; the Schubert-Liszt "Du Bist Wie Eine Blume," by Rose Elbert, of West Bend, Wis.; "Elizabeth's Prayer," from "Tannhäuser," by Jane Hutchinson, of New London; two Chopins by Frances Flaherty, of West Bend, and Esther Stoffel, of Racine, Wis.; Margareta Hartwig, Naugart, Wis.; Jessie England, Waukesha; Hilda Huth, New London; Edith Wildish, Milwaukee.

Miss Hutchinson was presented to the public in a recital given by Katherine Clark, her teacher at the Conservatory, on June 13. Assisting were Winogene Hewitt, and Irene Yahr.

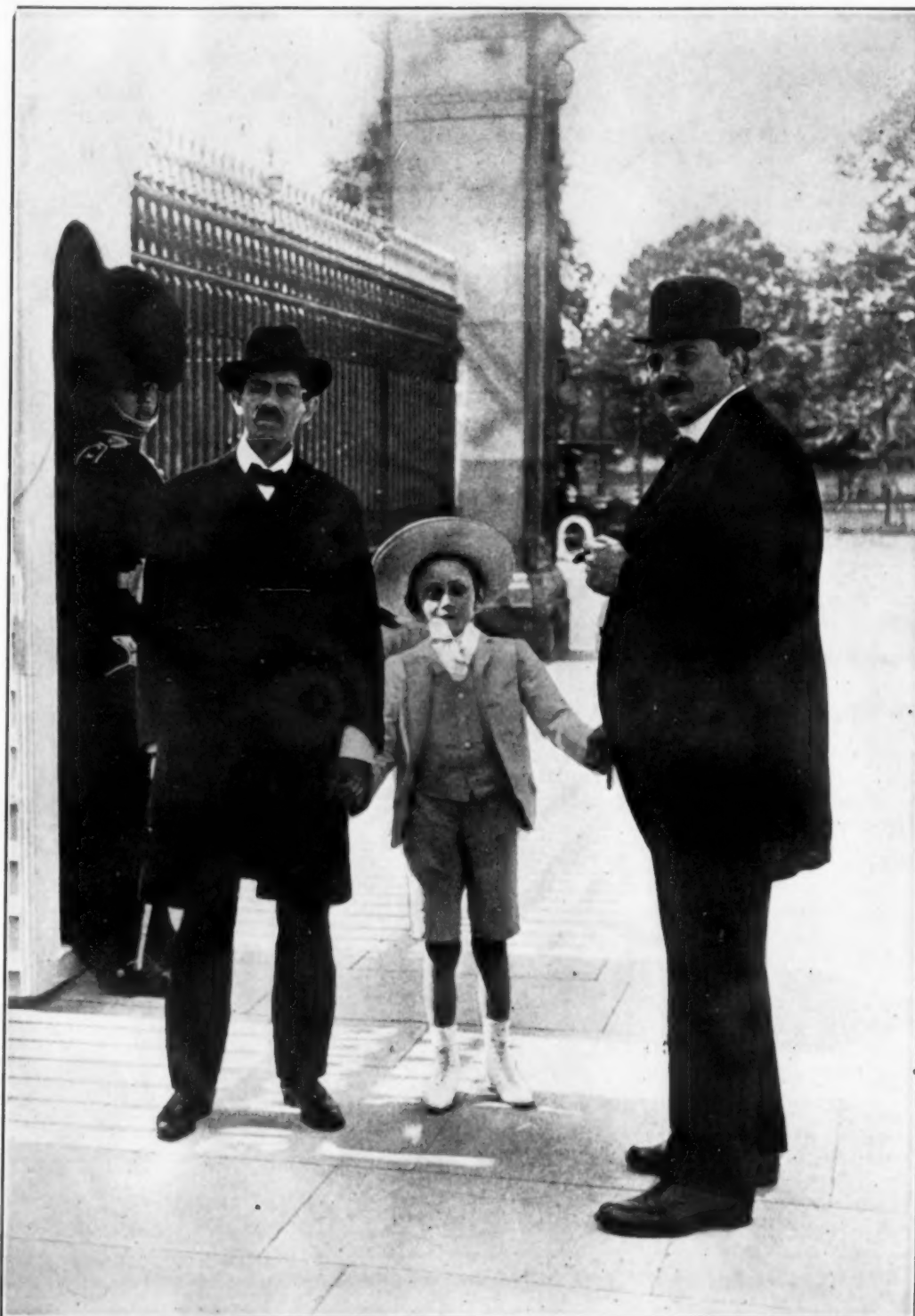
The last commencement of the Wisconsin College of Music, 813 Grand avenue, which has become affiliated with the Conservatory, took place June 17 in Mozart Hall, a large class receiving diplomas.

M. N. S.

Coronation Music in Philadelphia

PHILADELPHIA, June 26.—This last week has offered considerable of interest in the way of "coronation music," one of the chief events being the playing for the first time of the new pipe organ in the Wanamaker store Thursday morning. This organ, which was first shown and played at the St. Louis Exposition, is the largest in the world. It took an entire train of thirteen cars to bring it here, and for

BOY PIANIST WHO PLAYED FOR ENGLAND'S QUEEN



Eight-Year-Old Ervin Nyiregyhazi, Photographed as He Was Being Taken to Buckingham Palace to Give a "Command" Performance for Queen Mary

A LITTLE Austrian boy aged eight, who was taken to England by a friend, "in order that somebody might take an interest in him as a promising pianist," played a few weeks ago at Buckingham Palace by command of Queen Mary. He is Master Ervin Nyiregyhazi, the son of a poor chorister at the Royal Opera House, Budapest.

Never, probably, in the history of musical prodigies, say the London newspapers, has such success been achieved by a boy so young as little Ervin in so short a space of time. He arrived in England quite unknown and a fortnight later enjoyed the high distinction of a royal command performance.

The boy's success in London was aston-

ishing from the very first. He has never appeared in public, but he played at some "at homes," then at the Austrian Embassy, at the Duchess of Rutland's house, and before Mrs. Asquith. Little Ervin's skill and touch captivated all ears. He has been petted and "worshipped" by practically all who have met and heard him. He has made friends with little Anthony Asquith, the Prime Minister's son, and the two boys delight in playing duets together on the piano. But with all these triumphs Ervin achieved his heart's desire only when he played before the Queen.

At the age of two and a half the boy could play the piano, it is said, and at six he was an accomplished pianist. Now, at eight, his music masters say they can teach him nothing.

for her appearance, on October 31. This is done by arrangement with Daniel Frohman. Mme. Powell may be depended upon to bring forth a program of unique interest.

Opera with Culinary and Vaudeville Settings

Bizet's "Carmen" was sung at Terrace Garden, New York, on Monday evening last as an incident to a bargain performance in which were included, for all who purchased two-dollar tickets, a dinner, the opera, a "cabaret" vaudeville performance and a taxicab ride home. Edith Bradford was the Carmen and Jose Van Den Berg directed the performance.

"Melba of Japan" Is With Us

The "Melba of Japan" arrived in New York for a tour in vaudeville June 24, after traveling 10,000 miles, from the Tokio College of Music. She is to sing extracts from light operas such as "The Mikado" and "The Geisha Girl," and will give them in English. She tours under the name of "Sumiko," which is said to mean, in Japanese, "long life of beauty." Her voice is a mezzo-soprano, and her enunciation of English is said to be understandable. After her tour here she will return to Tokio and resume her singing at the new Imperial Theater.

Maud Powell to Give a Recital in New York on October 31

With Mendelssohn Hall scratched off the list and Carnegie Hall's inadequacy for violin recitals recognized, violinists have been in a quandary in arranging their New York appearances for next season. Maud Powell, who has not given a recital in the metropolis for four years, although she has been heard frequently with the leading orchestras in New York during that period, has solved the problem so far as she is concerned by selecting the Lyceum Theater

DUBINSKY POPULAR WITH PITTSBURGERS

Festival Society of New York Finds Many Admirers on the Schenley Lawn

PITTSBURG, June 26.—The opening of the Summer concert season at the Schenley Lawn Music Garden last Monday evening was a brilliant event. An excellent program was rendered by the Musical Festival Society of New York, Vladimir Dubinsky conductor, which will give concerts on every week night of the season.

Director Dubinsky is rapidly gaining in favor with the Pittsburgh music lovers who attend the concerts. He last appeared in Pittsburgh as 'cellist of the New York Philharmonic Orchestra, under the late Gustav Mahler. Mr. Dubinsky, who has met with great success in America as solo 'cellist with many of the leading orchestras, made his debut in his native country, Russia. He has never before conducted in America, but his successes in his native land and his rapidly springing into the popular favor here are evidence of his capability. The programs already rendered show that Mr. Dubinsky has the right idea about the kind of music Summer concert patrons want.

Soloists from the orchestra are heard on three or four nights of the week and prominent vocalists are heard on other nights. Last week's orchestral soloists were received with much favor and demonstrated that the orchestra contains some splendid artists. Herman Martonne, concert master of the orchestra, was heard at the opening concert. He played with skill and later in the week proved an excellent accompanist for his fellow musicians. The Pittsburgh Male Chorus appeared at Tuesday night's concert, and under the direction of James Stephen Martin gave a splendid performance of the Soldiers' Chorus from "Faust," with the orchestral accompaniment, later giving three a cappella numbers. Louis H. Kennedy sang the baritone solo in Oley Speaks's "On the Road to Mandalay" with fine effect, and W. Jackson Edwards played the piano accompaniments for the chorus in an excellent manner.

May Marshall Cobb, the Pittsburgh soprano who sang on Friday night, strengthened the favorable impression made upon previous appearances. She is a singer of much charm and uses her voice with intelligence. This week's concerts will serve to introduce a new singer to Pittsburgh. Harry Wieting, bass baritone, who has been appearing with great success throughout the East and who will sing at the concerts on Thursday and Friday nights.

E. C. S.

CHAMBER MUSIC FOR NASHVILLE

Maud Powell, Hans Kronold and Gisela Weber Trio to Be Heard There

Nashville, Tenn., will have a musical innovation next season when Prudence Simpson Dresser, a prominent pianist of that section, will introduce a series of chamber-music recitals. Mrs. Dresser is in New York now arranging the details of the concerts, for which she has engaged the services of Mme. Maud Powell, Hans Kronold, and the Gisela Weber Trio.

Mrs. Dresser is a pioneer in her section, so far as practically recognizing the cultural value of chamber music is concerned. Her own high attainments as a musician and the eminence of the artists she has engaged insure the success of the undertaking. During her stay in New York Mrs. Dresser is coaching in repertoire with Rafael Joseffy, and rehearsals for the concerts will begin next week.

Tour for Florida's Opera, "Paoletta"

The opera "Paoletta" (book by Paul Jones and music by Pietro Florida), which had its premiere in Cincinnati last August, is, according to its manager, E. S. Brown, the most elaborate and spectacular opera of any kind ever toured in this country. It will have cost \$75,000 at the end of the first week, the scenery and costumes having cost \$40,000 alone. Already the opera is booked for fifty-nine performances, and Mr. Brown promises 250, with a double cast of artists.

Hanson's Optimism Noted in Chicago

CHICAGO, June 26.—M. H. Hanson, the New York manager, passed through Chicago last week on his way to Milwaukee, where his tenor, Ludwig Hess, made his American debut. Mr. Hanson is extremely optimistic over the plans for his artists during the next season.

C. E. N.

MUSIC PUPILS TAUGHT BY MAIL PLAY TO JURY

Witnesses in Correspondence School's
\$50,000 Libel Suit Perform in Court
on Piano and Violin

Piano and violin solos played in a courtroom for the benefit of a judge and jury in the Supreme Court of New York figured importantly in the trial last week of the suit of the United States School of Music to recover \$50,000 from *Collier's Weekly* for libel in printing an editorial calling the scheme to teach music by mail a "triple-plated swindle."

Adele Dods, a fourteen-year-old girl of Mount Vernon, N. Y., played two pieces on the piano and played them in a way that pleased the courtroom, which applauded loudly. Some of the professional music teachers who were present to testify for *Collier's* were more captious, however. They said her work was inartistic. The girl testified that, although she had studied singing in the public schools before she took lessons of the correspondence school, she had never received piano instruction until her father paid \$16 to buy her a course in the plaintiff's institution.

Melvin Vreeland, a young New Jersey farmer, another product of the correspondence system, played "La Sorella" and "Dixie" on the violin and there seemed to be no difficulty in recognizing the tunes. The critics testifying for the defense tried to show that the playing was not such as would appeal to a cultivated musical ear. Richard Arnold, for the defense, said that, while the farmer played well, considering that he had not had the guidance of a master, he had merely achieved the art of "fiddling." Mr. Arnold also found fault with the use of the pitch pipe by the school violin pupils. He said it was not a correct guide.

President David F. Kemp of the correspondence school said that 150,000 pupils had received instruction in eleven years and that no one had complained.

Samuel Hopkins Adams, who wrote the article complained of, said that although the school offered to refund money to persons who were not satisfied he asked for \$2 that he had sent for piano lessons, but it wasn't returned. The plaintiff admitted retaining the money, but said it was for one month's tuition, which had been sent to the plaintiff.

Arthur Philips Engaged by Hammerstein for London Season

Arthur Philips, the American baritone, who has been teaching and studying in Paris during the last year, has been engaged by Oscar Hammerstein for his London opera season. Mr. Philips has a repertoire of twelve operas in French and Italian, among which are "Carmen," "Faust," "Quo Vadis," "Don Quichotte," "Roméo et Juliette," "Le Jongleur," "Louise" and "Hérodiade." It is probable that one of Mr. Philips's advanced pupils will also be engaged for appearances.

Mr. Philips will return to America about the middle of July for about a month's rest and will then sail immediately for London.

Austin (Ill.) Has June Festival

AUSTIN, ILL., June 24.—The Austin June Musical Festival was inaugurated very successfully last week at the First Methodist Church by the Handel Oratorio Society, which is under the general direction of Ida Belle Freeman. The festival proved to be of unusual interest and drew artists from River Forest, Oak Park and adjacent sections. Tuesday evening was the Rubinstein Club's evening and Harriet Ware's "Sir Oluf" was presented. On Thursday evening the Handel Oratorio Society gave Cowen's "Rose Maiden" and on Saturday evening the Children's Glee Club of Austin presented Smith's "The Wind-Swept Wheat." In addition to 100 voices in the Glee Club there was a large boys' chorus from the Robert Emmett School. The entertainment will probably result in establishing a permanent festival every year. C. E. N.

Wants Patti for American Vaudeville

LONDON, June 24.—It is among the probabilities, according to information given out here, that Adelina Patti may sing in vaudeville in America next season. The information comes from Ben Harris, the theatrical manager, now in this city, who is building a \$100,000 vaudeville house at Atlantic City. He is negotiating with Patti for a season of twenty weeks in the new house, and she is to give him her answer in ten days. It is said that a phenomenal salary has been offered her and that she is satisfied with all the conditions excepting the requirement of two appearances daily. Mr. Harris says that she is willing to give one.

RUTH HARRIS A NEW NAME IN CONCERT LISTS

Soprano Will Be Prominent Factor in
the Forthcoming Musical
Season



—Photo by Mishkin.

Ruth Harris, Soprano Who Will Appear
Frequently in Concerts Next Season

Ruth Harris, soprano, who has just been re-engaged as soloist at the First Baptist Church of Plainfield, will appear next season under the management of Foster & David. Miss Harris, though practically a new name to music-lovers, has sung during the past season in Springfield, Washington, Pa., Kingston, Hackensack and

Parkersburg and has received praise from both press and public for her pure and finished vocal qualities. Her programs contain songs and arias in French, German and Italian and her diction is said to be clear and distinct. She will be heard in concert and recital during the coming season and her work gives promise of a brilliant future. Her sunny personality makes her audience her friends and her career will be watched with interest.

Bruno Huhn's Song Cycle Pleases Westchester Audience

A noteworthy musical and social event in Westchester County, New York, was a musicale at the Briarcliffe Lodge, June 23, when Bruno Huhn's song cycle, "The Divan," was sung. The artists were Edith Chapman Gould, soprano; Mildred Potter, contralto; William Wheeler, tenor; Clifford Cairns, baritone, and Mr. Huhn, pianist. The first half of the program was composed of solos and the second part was taken up with "The Divan," for four solo voices. The ten numbers comprising the cycle were warmly applauded.

Lillia Snelling's Successful Tour

Lillia Snelling, the contralto of the Metropolitan Opera Company, has just returned from the tour of the Victor Herbert Orchestra, with which she appeared as soloist during the entire trip. Wherever she sang she was received with great enthusiasm and won unqualified success from both press and public. She will spend the Summer at Manchester, Mass., and at her father's home, later visiting her teacher, Mrs. Laura E. Morrill, and returning to New York in September to take up her work at the Metropolitan.

Caruso's Voice All Right, He Says—Illness Cost Him \$140,000

MILAN, June 24.—Enrico Caruso is here on his way to Florence, where he will spend the Summer. His son accompanies him. Caruso says that his voice is now recovered and that it was only an attack of grip that caused him to lose it temporarily. He says that the attack has cost him \$40,000 in doctor's bills and \$100,000 in salary lost because of his inability to make his scheduled appearances. He says he has no fears as to the outcome of the threatened breach of promise suit in which a former Milan shopgirl has involved him.

PUTNAM GRISWOLD

Royal Opera, Berlin

Covent Garden, London

Metropolitan Opera House, New York

A few Press Criticisms as "König Heinrich" in Lohengrin



Putnam Griswold
— König Heinrich. —

The recitations of the King were sung by Herr Griswold with his magnificently noble, never forced basso, and with most effective but never exaggerated expression.—*Kölnische Tageblatt*, Cologne.

Herr Griswold as König Heinrich has one of the most beautiful bass voices and with almost an unapproachable art of singing. His breath control is particularly perfect.—*Kölnische Zeitung*, Cologne.

Herr Griswold was not only in appearance and action, an ideal König Heinrich, but his gorgeous voice was of joy to hear, which we have learned to always expect from him.—*Vossische Zeitung*, Berlin.

In the role of the König one heard the wonderful voice of Herr Griswold.—*Deutsche Tageszeitung*, Berlin.

The most beautiful voice of the evening was discovered in Herr Griswold, who sang König Heinrich.—*Cologne Wagner Festspiele Kölnische Zeitung*, Cologne.

A new Heinrich was forthcoming in the person of the American artist, Mr. Griswold.

He has the true instinct for Wagnerian opera and not only sang with authority, but acted with dramatic perception.—*Sportsman*, London.

Mr. Griswold had a great deal of dignity and sang with excellent breadth of style as the King.—*Standard*, London.

The role of König Heinrich demands a voice of extraordinary range and dramatic talent of a high order, to raise it out of the ordinary. This was so successfully accomplished by Herr Griswold as to extraordinarily enhance the value of the performance as a whole.—*Düsseldorfer Zeitung*, Düsseldorf.



Putnam Griswold
— König Heinrich. —



Dear MUSICAL AMERICA:

Signor Puccini, it appears, is now looking for something "ideal, spiritual, and refined," in the way of an operatic subject. If this report is true, does it not strike you as strange that he has not written to me before this to provide him with such a book? Ideality, spirituality, refinement—those are just in my line. Could any triptych of qualities be devised, in fact, which could better represent the pre-eminent qualities of your Mephisto? I think I ought to adopt the expression as a motto, "Ideality, Spirituality, Refinement"—to possess it for my own, as the French have their *Liberté, Egalité, Fraternité*. Don't you think it would look well at the head of my letter every week printed in twelve-point antique old style?

Why not let Signor Puccini look into "Gulliver's Travels" for a subject. I was rereading a "Voyage to the Houyhnhnms" last night. Think of it, an opera in which all the principals are horses; while Yahoos, the creatures who pass for men in the Houyhnhnms land, are allotted the secondary rôles! Think of the opportunity for the composer to approach in music an operatic language suggestive of the neighing of a horse. Signor Puccini is looking for something refined. Could anything be a greater refinement of the modern expressive power of music than that? Richard Strauss, bringing to bear the utmost of his refinement of musical means, has done nothing like it. And how much more enjoyable a horse laugh would be to the audience than a *Kundry* shriek.

As for ideality, such an opera would be the most ideal satire ever conceived, with the one exception which must be allowed in "Don Quixote." I believe it would even pull a smile from Broadway to see a horse sitting up on his haunches, and after gravely considering the foibles and passions of men, their wars, graft, legal broils, morals and a host of other conditions and qualities of human life, pass unfavorable judgment upon humanity. There are certain details mentioned by Gulliver in his tale which for the perfect expression of refinement and ideality, it must be admitted, would have to be—well, a little refined and idealized, let us say.

As for spirituality we are safe there, because you know that Swedenborg has told us that a horse is a symbol of the divine. There are horses in Swedenborg's heaven, you know, but no dogs, which is one of the reasons I am content not to be there. Not that I am not fond of horses, but I could not get along without dogs. They are such good company when the society of people begins to pall. But I am getting away from the subject of opera. Signor Puccini will do well to ponder my suggestion.

That was rather a sorry conceit of sculptor Niederhausern Rodo, who made the bust of Verlaine, to mount the bibulous poet upon a shaft in the form of an absinthe bottle. Such is the case, however, with the monument to the dead poet which was recently unveiled in the Luxembourg Gardens. While there exists a popular superstition that absinthe was the source of Verlaine's inspiration, there are discriminating persons who consider that he accomplished what he did not because of his habit of drinking the deadly essence, but in spite of it. Still, since Rodo placed Verlaine's bust on top of the bottle, instead of placing the bottle on top of the bust, it may be that he wished to symbolize this very idea of the soul of the poet rising triumphant through the fumes of absinthe. But if my name was Rodo I would be something else than a sculptor. The name sounds too drolly and ineffectually like Rodin.

That was a clever singer in St. Louis, was it not, who married a newsboy? Did you read about it? She was just about to go to Paris to study for grand opera (that

is what they all say) when she became the wife of the most successful newsboy in St. Louis. He, it appears, is happily in accord with her operatic ambitions, and will urge her "later" to carry out her plans. Just how much later is not stated, but the young lady, Miss Sophia Golland, is wise in her generation. The antiquated idea of a singer hiring a press agent after she has struggled through one-half of her weary career is worn out and obsolete. The thing to do now is to marry a newsboy at the outset, picking out one, of course, who is eminently successful. Such a one is, of course, destined to achieve prominence in the press world, and the singer can thus from the very start be assured of that which nowadays is called fame. That is to say, the reputation of being great, regardless of the fact. It pays one's bills a lot better than real intrinsic glory.

These remarks are general, however. To get back to Miss Golland, she may be the coming singer of the age for all I know. I hope so, anyway, and that she will come soon. She has got some distance already, for she sings in English, French, Italian and German, plays the piano and violin, and composes music.

Only see how well her plan works out. She is in the papers already, and she apparently has not been married to her newsboy more than a few weeks. This is the latest wrinkle. Singers, take notice.

Reading Burton's "Anatomy of Melancholy" the other day, I came upon this:

But to leave all declamatory speeches in praise of divine music, I will confine myself to my proper subject: besides that excellent power it hath to expel many other diseases, it is a sovereign remedy against despair and melancholy, and will drive away the devil himself.

And that before the world ever heard of a Strauss and a Reger. That was written, in fact, in 1621, when, of course, Mr. Burton did not even foresee the possibility of a Mendelssohn. Why a "remedy against despair and melancholy," and the driving away of the devil should be linked together in one sentence I am at a loss to know. The kinds of music that I have suggested will, I grant, drive off the devil, on the one hand, as the Chinese drive off the dragon which eats the sun by pounding on gongs, and on the other, as any sentimental and *langweilige* person puts to rout a man of intellect; but they are the very inspirers of madness and melancholy.

Speaking further of the therapeutic powers of music our friend Burton further says that

Censorinus reports how Asclepiades, the physician, helped many frantic persons by this means. Jason Pratensis hath many examples how Clinias and Empedocles cured some desperately melancholy, and some mad, by this our music.

The times have changed since these good old days, and now, instead of curing, music makes "some desperately melancholy and some mad."

Alas, "this our music" meant a very different thing in those good old days from what it means now. Music was music in those days—a true concourse of sweet sounds, lifting the hearer to a great purity and exaltation of spirit. I hesitate to draw upon my imagination for the words which would aptly describe what music is now, except in the hands of a few chosen souls who have not forgotten the highest possibilities of the art.

I wish that old Burton would get reincarnated and write an "Anatomy of Music." You know I have told you over and over again that that psychology of music which the world is hungering for has not yet been written. I wish some one would hurry up and do it and get it off my mind. I would do it myself, only I am an artist, not a psychologist, and so long as an artist can create he has no business spending his time over psychology, which, after all, in one of its departments at least, is only an explanation of that which the artist does.

I saw this the other day:
WANTED—Experienced chauffeur; must be Mus. Doc.

Would you have to see more to know that it came from an English paper? The long explanation which follows concerning musical motor horns is still more ponderously British. No American jokesmith would require a chauffeur to be a Mus. Doc. (pronounced, as I once told you before, *mus-dock*). He might require him to be an "experienced musician," an authenticated pupil of J. K. Paine, or a proficient performer upon the steam calliope. But Mus. Doc., never.

Did you see the big Damrosch story, "We have no distinctive American music," in the New York Sunday Times week before last? It was in the form of an interview written by one Edward Marshall. After settling all the matters connected with the title of the article, the interviewer flung out this challenge: "Some one told me recently that music and morals rarely dwell hand in hand."

To this Mr. Damrosch replied:

Then someone did not know. Take the great musical composers, from the beginning of the art, so far as known. They have been men of unusual moral worth. Beethoven was among the noblest of God's creatures—a man whose attitude toward women, for example, was so magnificent, so exalted, so self-denying, that it is almost impossible for one of ordinary clay to appreciate it. He never married and there is not a thing to show that all his love affairs were not entirely pure.

All of which makes me wish that some one would step forth and give us a real definition of purity. Not a definition framed up for conventional, puritanical, hypocritical humanity, but for men.

The interviewer quickly laid a trap for him and suggested Liszt.

"He did not care for money in the least," said Mr. Damrosch, "he gave up a career which might have brought him untold money, to retire to Weimar at a little salary, there to conduct for his friend, the Grand Duke, opera which would make his city famous."

Mr. Damrosch extended the catalog of his virtues. The interviewer, however, was not to be diverted from his intent, and asked:

"But the matter of his love affairs?"
"Well," was the response, "women threw themselves at his feet. I have no doubt he had many love affairs, but of all the women whom he loved there was not one who afterward thought of him with anger, I am sure. Liszt was not immoral; he was among the whole world's purest men."

There is a new definition of morality for you—the capacity to love women without incurring their subsequent anger. This reminds me of the student who made many errors in working out a problem in mathematics but chanced to come out with the right answer.

I quite agree with Mr. Damrosch's conclusion. Liszt's was a noble and lofty soul. That, however, is not saying that he is the greatest musician that ever was.

The speaker went more directly at the question of operatic folk and their scandals.

"I am not willing to include most singers among true musicians," said Mr. Damrosch. That is something like the answer which I would have given in the first place concerning Liszt, if I had been the one to be consulted. I fear that I am incorrigible and shall continue to consider Liszt greater as a striking and widely influential figure in the world of music than as a musician intrinsically, although I must say that that love theme—there is nothing else to call it—in the Sonata in B comes pretty close to the real thing. Liszt had flashes of genius as a composer, without being a great genius as a composer. Mr. Damrosch very properly makes a distinction between the person to whom nature has given glands, muscles, and what not, by means of which beautiful sounds can be made, and a person who has music in his soul.

Did you ever hear two singers discussing music? I never did, I mean music—the art, its nature, its development, its progress, its significance *per se* as music, without reference to the musician? Personally, I honestly believe that singers are not interested in music, and I do not think that I will ever have occasion to change my belief. Still, that does not necessarily interfere with them as singers. Perhaps we should not look a song-bird in the brain. Incidentally, composers are not overmuch interested in the art of song.

Have you been interested in this suit of David F. Kemp against *Collier's Weekly* for \$50,000 damages for libel, because that paper called Mr. Kemp's correspondence school a "triple-plated swindle"?

At the hearing of the case prominent New York musicians have been called in to testify that it is impossible to teach piano and violin by mail.

The school, on the other hand, put forth pupils who have taken their correspondence courses. One of these was a New Jersey farmer boy who played "Dixie" on the violin, but who was forced to admit that he had learned to play the violin by ear, but not by note, before he had taken instruction by correspondence.

Richard Arnold, who was called by *Collier's* as an important witness, declared that the boy was only a "fiddler," and not an artistic violinist, which from the boy's program one might easily believe to be the case.

A little girl who played the piano as a result of her lessons by mail fared better. But again the experts called in by *Collier's* were as relentless as the musical gentlemen of the press who visit Mendelssohn Hall in the Winter time, and said that the young miss was in no sense an artistic pianist, according to modern standards. Perhaps you think I, as one whose province it is to call down ridicule on many heads, am the one to asperse the teaching of piano and violin by correspondence. It does seem like stretching the point pretty hard. Still, if I lived in the remote farming districts of New Jersey and was bound to learn the violin and could get any help in it by correspondence, but in no other way, I think I would get it. I believe that I could teach a person at a distance a few fairly decent stunts on the violin if I set out to express myself accurately in correspondence. There are possibilities in verbal expression little deemed of in the philosophy of a large number of the population to-day, who know nothing but newspaper English. Unfortunately, one has to allow that the teaching of piano and violin by mail would easily admit of a lot of buncum, if one chose to make it a vehicle for that profitable product. The farmer boy would do better to get one of the mechanical piano players, out of which he would get far more music than he could by trying to pick up a difficult musical instrument at long range.

Here is one that I heard the other day that I thought was not bad. It was told me by a friend of my friend Ernest Hutcherson, who was not, however, able to report to me the expression of Hutcherson's face, or his remarks, at the *dénouement*.

On one occasion he played his arrangement of the "Ride of the Walkyries" to a friend of his, who, when we learn that it was a professional musician, we will hope was not a very close friend, for it would be a little trying to conduct a close musical friendship on such a basis. Anyway, the friend, person, or whoever he was, listened intently, and at the end exclaimed enthusiastically:

"Hutchi, that thing is tremendous. You simply must arrange it for big orchestra!"
Your

MEPHISTO.

WHEN TO STUDY ABROAD

Paul Stoye Tells Piano Pupils to Wait Until They Have Matured

CHICAGO, June 25.—Paul Stoye, the pianist, who is thoroughly familiar with the piano situation across the sea, writes illuminatively as follows:

"On account of the very large number of students who, attracted by these great artists, flock to them, anxious to become their pupils and also because a considerable part of their time is given up to concert work, all the artists can do is to provide some encouragement to the best and the most ripe talent which comes to them in the way of occasional suggestions or incentives to work. Regular instruction, such as is needed by most Americans who flock to them, is out of question, under such busy people.

"Therefore, let this be remembered by all ambitious American students of music. They should pursue their studies here until their musical education is thorough and complete, and only after they have acquired a critical judgment of their own in musical matters may they go to Europe—if go they must.

"The incentives which the musical centers abroad supply will then fall upon fertile ground, and under such circumstances a journey to Europe is not without its advantages. But without proper foundation—that is, musically unprepared—to venture to foreign lands in the hope that a sojourn there will turn one into a finished artist has led to many bitter disappointments."

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MUSIC FESTIVAL FOR WAGE-EARNERS

Russian Orchestra, with Soloists, Provides Programs of Interest at Madison Square Garden

THE series of eight promenade concerts by the Russian Symphony Orchestra was begun on Sunday evening, June 25, at Madison Square Garden, New York. Arrangements have been made by Julius Hopp, of the Wage-Earners' League, so that



Giacomo Ginsburg

wage-earners may hear the concerts at reduced prices, and it was noticed at once that the East Side has responded to the privilege.

The house was filled to its capacity. There are seats at tables where refreshments are served, which are sold for \$1, while the price of general admission is fifty cents. The seating of the garden has been

arranged with taste and the acoustic properties are satisfactory.

The programs are national in their make-up and Russian composers, as was fitting, held sway on the first evening. The program follows:

1. Tschaikowsky, Marche Slav. 2. Liadow, The Enchanted Lake. 3. Glinka, (a) Ballet Music, "Life for the Czar," (b) Rubinstein, Russian Dance, "Trepak." 4. Tschaikowsky, Scherzo and Finale from Symphony No. 4; (a) Ijinsky, Berceuse, (b) Tschaikowsky, Danse de la Fée Dragée, (c) Glazounow, Marionettes. 6. Violin Solo, Wieniawski, Souvenir de Moscow, Nikolai Sokoloff. 7. Tschaikowsky, Valse des Fleurs. 8. Ippolitow-Ivanow, Caucasian Sketches. 8. Tschaikowsky, Overture, "1812."

It may be said that the work of the orchestra was of a higher standard than it has ever before showed in its regular concerts. Modest Altschuler conducted with fine spirit and brought out the climaxes in the Tschaikowsky march and in the last movement of the symphony with telling effect. Liadow's "The Enchanted Lake," a remarkably fine piece of impressionism, replete with delicate orchestral coloring and decidedly un-Russian, was beautifully played and was redemanded.

The soloist of the evening was Nikolai Sokoloff, the concert master of the orchestra, who gave a splendid performance of Wieniawski's "Souvenir de Moscow," though it would have been wiser to devote his time to a work of greater musical value. He was received with great applause and added the Meditation from "Thais," which he played with fine tone and expression.

The second evening was devoted to the works of French composers. The program follows:

1. Thomas, Overture, "Mignon." 2. Saint-Saëns, "Le Rouet d'Omphale." 3. Massenet, Meditation, "Thais," Mr. Sokoloff. 4. Gounod, Aria, "Dio Possente," Giacomo Ginsburg. 5. Gounod, Fantasia, "Faust." 6. Saint-Saëns, Prelude, "The Deluge." (b) Massenet, Menuet, "Manon." (c) Gounod, Funeral March of a Marionette. 7. Chabrier, "España." 8. Delibes, Ballet Music from "Sylvia." 9. (a) Gillet, Passepied, (b) Godard, Canzonetta. 10. Waldteufel, Valse, "Mon Rêve." 11. Berlioz, Marche Rakoczy.

Though the audience was not as large as one as assembled on the opening night there was much enthusiasm. The orchestral compositions advanced were all of small dimension, for the French have indeed been behind in large orchestral works until the advent of the modern impressionistic school. The "Mignon" overture was well played and the shorter pieces by Massenet, Gounod, Saint-Saëns and Godard gave much pleasure.

The soloist was Giacomo Ginsburg, a New York baritone, who sang with fine voice and much artistry the big aria of *Valentine* from "Faust." He has an exceptionally full quality, which is well rounded, and he handles it with consummate skill. He was received with great applause and added the Prologue from *Pagliacci*, in which he again was heard to advantage. His enunciation is clear and distinct and his whole delivery shows a fine appreciation of the music which he sings. This was his first appearance with orchestra in New York, and judging by the impression which he created it is likely that he will be heard again in the near future.

A violin recital was given at Lake Mohonk, N. Y., on June 22 by Clara Kloborg. The program included numbers by Dvôrák,

Mendelssohn, Godard, Saint-Saëns, Schubert, Wieniawski and two arrangements from Grieg and Moszkowski by E. A. Naumburg. The latter were received with especial favor.

Hattie Duggan and Margaret Taylor, piano pupils of Minnie F. Black, gave a recital recently in Mobile, Ala. In an exacting program of works by Mozart, Schumann, Chopin, Grieg and Liszt.

Talks to Music Clubs

No. 1.

Did you ever get a letter from a Manager of Artists which read something like this?

"On blank date Madame Highartsy is singing in (your neighboring city) and we are anxious to secure one or two bookings enroute. If you can arrange a date on or about this time, we will make you a special price of (about half the usual fee quoted), etc., etc."

You have received many such communications. Perhaps your club was the one which paid the highest fee, and you have been very much incensed to learn that your neighboring city paid only half as much for the same artist. This custom of defraying traveling expenses, by cutting the fees of artists has long been the rule with managers. It has necessarily given rise to a great deal of complaint both from artists and clubs engaging artists. This condition of affairs has been forced upon managers because of the fact that the concert business has hitherto never been conducted upon practical business lines.

The American Musical Bureau proposes to do for artists and concert givers what the theatrical managers have done in their business. Eliminate the great expense of railroad fares by arranging bookings consecutively. We are operating this coming season in the territory between New York and the Middle Western States. We are putting Artist Recital Courses in something over a hundred towns in this territory.

Do you know what this means? It means that we are giving the benefit of this great saving of traveling expense to our patrons. We are treating every one alike. By this plan of operation we are enabling clubs which have been unable to afford more than one first-class artist in the season an opportunity of securing a series of high grade attractions at a nominal cost.

If you are located in this territory we want to place our proposition before you and acquaint you with plans which will at once appeal to you. We will do more than this. If you will give us the proper support we are willing to take some financial risks with you. We have in our list some of the best artists before the public. Artists who have won the highest distinction in their respective lines. Write us for full particulars before making any arrangements for artists for next season.

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PRESS COMMENTS OF LAST TOUR

"She has a voice of much sweetness and high range."—*Commercial Appeal*, Memphis, Tenn., May 19, 1911.

"Her voice is fresh and smooth, she breathes unusually well, enunciates perfectly."—*Richmond, Va., Times-Dispatch*.

"A clear voiced and artistic high soprano."—*Raleigh, N. C.*

"A woman with a fine stage presence, possessing a glorious voice."—*Indianapolis Star*.

"Mrs. Kimball, whose soprano voice took the top register with greatest ease and sweetness, might have been a Tetrazzini for the applause with which she was met in her efforts. She sang the Spring song from 'Natoma' with beauty."—*Dallas Morning News*, Dallas, Texas., May 10, 1911.

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Kathleen Parlow, whose artistry on her first American tour this season has won her many ardent admirers and has established for her an enviable reputation, is summering in England. Her time is spent



—Photo by Mishkin, New York

Kathleen Parlow, the Violinist, Who Returns for Another Tour Next Season

with her violin and her tennis, which latter is her favorite recreation. As stated by her in a recent interview in *MUSICAL AMERICA*, she will examine a number of American works for the violin, which were called to her attention while she was in this country.

She will return early in October, appearing with the Toronto Symphony Orchestra on October 18. She has been engaged as soloist for the entire Fall trip of the Boston Symphony Orchestra, and enjoys with Mischa Elman the distinction of being the only artist to accompany the orchestra on its tour, playing with them in every city which they visit on that trip. In addition to the dates November 27 and 28, and December 1, 2, 4, 5, 6, 7, 8, 9 and 14, which are the dates of the Fall tour of the Boston Symphony, contracts have just been signed for October 24, on which occasion she will be the soloist with this orchestra in the following cities: Providence, R. I., October 24; Worcester, Mass., November 28; Boston, Mass., December 1 and 2; Philadelphia, Pa., December 4; Washington, D. C., December 5; Baltimore, Md., December 6; New York, December 7; Brooklyn, December 8; New York, December 9; Boston, Mass., December 13; Cambridge, Mass., December 14. Her Boston recital will occur on December 13, and arrangements are under way for a number of recitals in other cities.

She will again be the soloist for the many clubs and private organizations before which she appeared this Winter, her remarkable success in every case bringing her return engagements. Her other orchestral engagements closed thus far are the New York Philharmonic on December 28, 29, in New York, and January 10 in Cleveland; the Theodore Thomas Orchestra on January 12 and 13; the Philadelphia Symphony, on November 3 and 4; the Cincinnati on December 22 and 23, and the Russian Symphony, in New York, on November 18 and 19.

LATE SAN FRANCISCO CONCERTS OF MOMENT

An Evening of Songs by Local Composers—Loring Club Presents
Works by Arthur Foote

SAN FRANCISCO, June 12.—An evening of song, given by Doris Schnabel in the studio of Lydia Sturtevant, proved to be an interesting event, the program being made up from the works of local composers as follows:

"Spirit of the Waters, Spirit of the Evil Wind," H. J. Stewart; "Response, A Chinese Scheme," Ethel Preble; "Fear," Robt. Hayden; "Absent" and "Hark, How the Twilight Pale," J. W. Metcalf; "Where Cowslips Grow" and "The Weather Cock and the Maiden," H. B. Pasmore; "Stay Home" and "My Heart," Uda Waldrop; "O Jesu Thou Art Standing" and "Pan," Wallace Sabin; "Desire" and "Regret," Josephine Aylwin; "In the Gold of the Morning," Edith Simonds; "The Only Voice After All," W. J. McCoy; "O Could I Know How Fair Thou Art" and "Nightingale Lane," Count Von Wachmeister; "If I Could Know" and "Mother Song," Elizabeth Westgate; "The Wind" and "The Brass Band," Arthur Fickenscher.

A song recital Saturday evening in Century Hall, by Donna Shim, soprano, was attended by a fair-sized audience. Miss Shim was assisted by Edna Wilcox, pianist, and Louis Newbauer, flutist.

The Loring Club gave its final concert of the season Tuesday evening, in Christian Science Hall, to an audience which taxed the capacity of the large auditorium. The first part of the program was under the direction of Wallace Sabin, and consisted of a cycle of six songs for chorus of men's voices, orchestra and organ and piano, also chorus with bass solo, soloist, Wilfred G. Glenn. This was followed by several compositions of Arthur Foote, conducted by the composer. In the "Farewell of Hiawatha" the soloist was Charles F. Robinson. Two movements from the Sonata in G Minor, for violin and piano, were given by Gino Sevre and Mr. Foote. The concert closed with the "Bedouin Song," Foote, chorus for male voices with orchestra, piano and organ. It was one of the most enjoyable concerts of the season.

A very pleasing concert was given in MacDonough Theater, Oakland, June 8, by Mabel Reigelman, who has won a place for herself in the musical world both in Europe and in this country. Her program included both operatic and song selections. The theater was filled with a most enthusiastic audience.

The Stewart Orchestral Club, under its director, Alexander Stewart, gave a concert Tuesday evening in MacDonough Theater, Oakland. The club was assisted by the chorus choir of the First Congregational Church and the Eurydice Club (women's voices), of which Mrs. Northrup is director. Mrs. Northrup sang several solos, and the beauty of her voice added much to the evening's enjoyment. R. S.

Queen Alexandra Thanks Puccini

ROME, June 21.—Giacomo Puccini, the composer, has just received from Queen Alexandra, widow of King Edward VII, a letter in which she thanks him for his dedication to her of his new opera, "The Girl of the Golden West." The Queen sent a jewel to the composer as a souvenir and told him how proud she was at the

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compliment and pleased at the success of the opera. She expressed regret that, because of her mourning, she had not been able to hear the opera.

Coronation Dance Music Arranged by American Composer

According to accounts from London the music for the William Shakespeare ball, which was a part of the coronation festivities, was arranged in large part by Emerson Whithorne, the American composer and correspondent in London of *MUSICAL AMERICA*, who chose for his purpose the music of the Elizabethan period.

Walter R. Anderson Sails for Vacation in Europe

Walter R. Anderson, the concert manager, sails for a vacation in Europe on the *Teutonic* July 1. For next season Mr. Anderson has announced the following partial list of artists: Caroline Hudson-Alexander, soprano; Grace Kerns, soprano; Mildred Potter, contralto; Lambert Murphy, tenor; Paul Althouse, tenor; Gilbert Wilson, baritone; Clifford Cairns, basso; Ashley Ropps, bass baritone; Manhattan Ladies' Quartet; New York Philharmonic

Trio; New York Festival Quartet; W. W. Hinshaw, baritone, Metropolitan Opera Company. Mr. Anderson will spend a short time at his country place in England and will then visit London, Paris, Brussels and Berlin.

Dorothea Thullen's Concert Appearances

Dorothea Thullen, soprano, whose appearances during the Winter just passed have brought her much praise, was heard on Friday evening, June 9, at a musicale at New Castle, Pa. She sang songs by Schubert, Schumann, Chaminade and some American and English songs and scored heavily with her rich and vibrant lyric soprano and her excellent taste and artistry. She will sing in Portsmouth, N. H., on June 22.

Margaret Lemon Scores in Rome

Alice Garrigue Mott, the New York vocal teacher, received a cablegram last Saturday informing her of the signal success scored on June 23 by her pupil, Margaret Lemon, the American soprano, as Nedda in "Pagliacci" at the opera season held in connection with the exposition in Rome. Mme. Mott prepared Miss Lemon for her operatic career and has since been a constant adviser of this talented singer.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

MEDICAL men are not generally regarded as addicted to musical composition, yet in this, as in every walk of life, one must ever be on the lookout for the exception who proves the rule. Such an exception has appeared of late in Baltimore in the person of John C. Hemmeter. Mr. Hemmeter is professor of physiology in the University of Maryland. He is also an M.D., Phil.D. and LL.D., and he has written a valuable treatise on digestive organs. Whether or not he enjoys a musical degree is not known to the present writer, but it appears that he undertook a very thorough course of musical studies in Germany, Jahn having been his instructor in harmony. Through Carl Fischer, of New York, Mr. Hemmeter now issues a choral work entitled "Hymn to Hygeia." The composer is also author of the text, the sentiments of which are doubtless intended to charm the souls of physicians and surgeons the world over, even though its method of expression may not altogether delight beings of more artistically subtle sensibilities. The music of "Hygeia," on the other hand, proves that Dr. Hemmeter's flight of inspiration is not of a particularly lofty variety. Melodically and harmonically the work can be summed up in the two words—"utterly conventional." It is just about what Wagner once called "Die Wacht am Rhein"—"Ein ziemlich gutes liedertafel produkt." The average choral society will be able to sing it with ease, a certain amount of effectiveness and very little rehearsing. The "Hymn to Hygeia," which is in the key of G, is written for tenor solo, first and second tenors and first and second basses.

IN SETTING Walt Whitman's "O Captain! My Captain!" for chorus of men's voices, with piano accompaniment and organ *ad lib.*, Henry Holden Huss, who won the prize offered by the Pittsburgh Male Chorus a year ago with it, has written a work which stands as one of the finest examples of choral writing in recent years.

Walt Whitman has written nothing that has become so popular and therefore so abused and hackneyed by schoolboys and girls as this poem, which one may hear at almost any occasion in the public schools. In lieu of this, it is readily understandable that it would require a composer of exceptional ability to voice its inner meaning, to make the text stand forth in its true light, and to bring out the dignity and grandeur of the lines.

It has been done by Mr. Huss and is in his best style. The work opens "Lento," in D Minor, with soft, sombre chords in the low register of the piano; the chorus enters on the fifth measure, and their opening sentences give out the gloom and lament that the poem expresses. After a crescendo on the words "the prize we sought is won," a "poco piu mosso" follows, reaching a fine climax on "the vessel grim and daring." There is a lull, and the

"HYMN TO HYGEIA." By John C. Hemmeter. Published by Carl Fischer, New York.

"O CAPTAIN! MY CAPTAIN." Part song for chorus of men's voices with piano accompaniment and organ *ad lib.* By Henry Holden Huss. Published by G. Schirmer, N. Y. Price, 20 cents, net.

Four Hundred Musicians to Unite in San Antonio Band Concert

SAN ANTONIO, TEX., June 17.—San Antonio is to be the scene of one of the greatest band concerts ever undertaken when the twelve military bands of the maneuver division of United States troops unite in a concert, July 3, under the auspices of the San Antonio Press Club. There will be nearly 400 musicians in the massed band. Concerts will be held on the nights of both July 3 and 4, and there will be a contest for a \$1,000 prize.

Mozart Verein Plans Brief Tour

One hundred and fifty members of the Mozart Verein, with their families, will leave the city July 1 for a four-day singing tour through northern New York and Vermont. At Burlington, Vt., more than 2,000 men from various societies of the city will meet the train at the station and conduct the Mozart singers through the streets with a brass band at the head. Then there will be a grand singing festival. That will be on July 2. On July 3 the party will cross Lake Champlain for the sights on

chorus now enters on "But, O heart," with a phrase that is intense in its poignant expression of the mood. The section closes in B minor, leading to an "Andantino, quasi allegretto" in B flat major; an interlude of exquisite, tranquil beauty follows, going into A major, returning to its tonality on the entrance of the first basses. The whole chorus then enters and takes up this theme. A splendid climax is then built on a long pedal B flat, *tremolo*, working to four measures "meno mosso e ritenuto." Four measures unaccompanied close the section.

A long interlude is next heard, constructed on some of the material already given out. Beautiful chords in the upper register of the piano introduce a melody, which is taken through a number of tonalities, the accompaniment made up of flowing arpeggios, which are exceedingly effective. The first theme reappears in D minor and the greater part of the material is restated. The ending is indeed a noble one, descending tones of the D major scale given out by the left hand, while the right hand plays a series of beautifully conceived harmonies, which are clear and logical in their outline.

It is in its every measure a remarkable work, serious and austere in design, but at the same time filled with interesting musical ideas. It is original in content, and on it Mr. Huss has lavished a wealth of melody and much harmonic coloring.

The piano part is somewhat difficult and is well filled in by the *ad libitum* organ part. The conception is without doubt orchestral, and the composer has expressed his intention to the present reviewer of scoring it. In so doing, the effect of bells, which is produced rather inadequately on the piano, will stand out prominently and the beauties of the composition will be enhanced by the orchestral coloring.

"THE UNTRUTHFUL DAISY," by Frank E. Ward, is a part song in light vein for mixed voices. It is surprisingly light and airy and verges on the commonplace in its "waltz rhythm" section, but since the poem is also a trifle, the song is acceptable. It is difficult to associate Mr. Ward with this kind of music, his excellent piano pieces and violin sonata having established a reputation for him as a serious creative mind.

A SPLENDID "Magnificat" and "Nunc Dimittis" in E flat, by William Reed, the Canadian organist and composer, is among the new sacred publications of the Oliver Ditson Company. It contains some fine writing in the composer's usual effective style. There is a short duet for soprano and tenor, and the "Magnificat" closes with a fine swinging choral episode, "Un Poco Maestoso." The "Nunc Dimittis" is also well written and should be found of much service to choirs throughout the country.

"THE UNTRUTHFUL DAISY." Part song for mixed voices. By Frank E. Ward, Op. 8, No. 2. Published by the Oliver Ditson Company, Boston, Mass. Price, 10 cents.

"MAGNIFICAT" AND "NUNC DIMITTIS" in E flat. For mixed voices. By William Reed. Published by the Oliver Ditson Company, Boston, Mass. Price, 16 cents.

the New York side, and an elaborate program has been planned for the Fourth, with the Hotel Ausable Chasm as headquarters. On July 5 the party will be back in New York. The Mozart Verein Band will go along. The chairman of the tour will be Emil Bretschneider. The committee that will arrange the singing and instrumental programs will be composed of: First tenor, H. Wilhelm; second tenor, Otto Lage; bass, Julius Kriesel, and second basso, G. Garzke.

Plan Symphony Orchestra for Nashville

NASHVILLE, TENN., June 24.—Plans are being quietly perfected for the organization in Nashville during the early Fall of a symphony orchestra composed of a number of local musicians under the direction of Professor Vratislav Mudroch. Professor Mudroch is a graduate of the Royal Conservatory of Music, Prague, Austria, and was a member of the famous Franz Lehar Orchestra as soloist and often as director. He was also a former member of the Royal Opera and Symphony Orchestra of Prague, Austria. He came to Nashville as instructor of violin at Belmont College.

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ECHOES OF MUSIC ABROAD

Melba, Tetrzzini and Destinn Lend Luster to Covent Garden's Gala Night—Berlin Rests After a Thousand Concerts—Paris Spends Half as Much on Orchestral Concerts as on Roller Skating—Metropolitan's New Contralto Disencumbered of a Husband—Charles Stanford on the Most Popular Musical Instrument

FOR the second time—the first was the occasion of a gala performance commanded by King Edward two years ago—Nellie Melba and Luisa Tetrzzini were in close proximity on a Covent Garden program on Monday evening. To *Aida* Destinn was assigned the task of establishing a high-water mark at the outset.

Cast with Destinn in the second scene of Act II of the spectacular opera written by Verdi for a Khedival "gala" in Cairo, were Mme. Kirkby Lunn as *Amneris*; Amedeo Bassi, returned from escorting "The Girl of the Golden West" to Rome, as *Rhadames*; Dinh Gilly as *Amonasro*; Gustave Huberdeau as the *King* and Sibirianoff as *Ramfis*. The conductor was Campanini.

As *Juliette* in the second act of the Gounod opera, Melba had the Paris Opéra's tenor, Franz, for her *Roméo*. Mme. Bérat sang *Gertrude*; Betty Booker, *Stephano*, and Edmund Burke, of Montreal, *Gregorio*, while Percy Pitt conducted.

The third act of "The Barber of Seville" gave the volatile Tetrzzini an opportunity for a frolic as *Rosina*, while John McCormack sang *Almaviva*; Mario Sammarco, *Figaro*; Malatesta, *Don Bartolo*; Marcoux, *Don Basilio*. For this Panizza directed.

The new Russian *corps de ballet*, featuring Nijinsky and Karsavina, was relied upon to lend additional glamour to the occasion with a fragment of one of the most picturesque ballets in their repertoire—"Le Pavillon d'Armide," music by Nicolas Tcherepnin. In the scene chosen the figures in a Gobelin tapestry representing *Armide* with her court and the captive knights come to life.

Weeks ago all the available accommodation had been taken. In any case the demand was bound to exceed greatly the supply. The Court alone had boxes and stalls sufficient to seat 700 guests reserved.

* * *

DURING the music season recently terminated Berlin broke all its previous records as regards the number of concerts that asked the public's attention. "Within a period of little more than 200 days Berlin was called upon to listen to considerably more than a thousand concerts—an average of five or six a day," writes August Spanuth in *Die Signale*.

"Assuming that each of these concerts cost, on an average, \$125—a figure much too low, as a matter of fact, for the numerous orchestra concerts in the list cost three and four times that much—it will be seen that the total expense to the concert-givers amounted to a great deal more than a quarter of a million dollars. Unfortunately there is no means accessible of reaching a comparatively reliable calculation of how many thousands of dollars these concerts have poured into the pockets of their undertakers. And yet the juxtaposition of the figures representing the gains and losses would be particularly salutary for the ever-swelling throngs of aspirants to fame. Nothing could scare them off more effectually.

"That song-recitals numerically far outstrip all others is now a familiar experience and a fact of not inconsiderable significance. For of all the dilettante efforts in music dilettantish *Lieder*-singing is the most reprehensible, because the most injurious. But what good does it do to protest? There is no human voice so tiny, so coarse, so spoiled by ruinous use or bad training that a couple of fond old aunts or other family appendages do not pronounce it beautiful and persuade the possessor thereof to appear in public. And whoever is laboring under the delusion of possessing a voice is so much easier to persuade than other people!"

WHEN, a few months since, Margarete Preuse-Matzenauer, the Metropolitan's new contralto, sought to have her contract with the Munich Court Opera dissolved, all Germany was amazed, for all Germany knew that the Bavarian capital idolized its Preuse-Matzenauer. In a few days the why leaked out, for it became known that the singer had not escaped the



CARUSO AND A LONDON VOCAL DISCOVERY

From left to right: Enrico Caruso, Stella Carol, Lady Maitland and Amy Sherwin. A few months ago Amy Sherwin, the London singing teacher, discovered a remarkable voice in a little girl singing in the London streets to support her mother. The child's first name is Stella, and Carol was adopted as a surname by virtue of its associations. Lady Maitland has assumed responsibility for the child's expenses while she is being prepared for a career as a professional singer. Caruso heard her sing the other day at Lady Maitland's town house and predicted an extraordinary future for the child.

matrimonial annoyances to which latter-day flesh is heir and was impatient to get quite away from the scene of her domestic unhappiness. The Munich Intendence generously released her and, as was reported in these columns at the time, Felix Weingartner promptly snapped her up for the Hamburg Municipal Opera from October, 1912.

The lady's troubles would seem now to be at an end, for the courts have just annulled her marriage with Ernst Preuse, a singing teacher resident in Munich, and, at the same time dismissed Preuse's retaliatory counter-action for a divorce. So it will be as a disencumbered and dis-hyphenated Margarete Matzenauer that this great German artist will begin, at thirty, a new chapter in her career, at the Metropolitan.

For some time past negotiations looking to an engagement have been pending between the Metropolitan and Mrs. Charles Cahier, the American contralto who is leaving the Viennese Court Opera in September, but they have now come to naught. The singer would not accept the terms offered.

STATISTICS of the box office receipts of Paris theaters, concert rooms and music halls for the year 1910 have just been published and disclose the fact that despite the floods, which forced several of the lesser places of amusement to close their doors, the gross total for the year, \$11,400,000, showed an increase of \$1,200,000 over the takings of 1909. The figures made public are incontrovertible, inasmuch as they are drawn up by the poor law authorities, that is to say, the *Assistance Publique*, whose inspectors visit every Paris theater and music hall and audit the accounts, appropriating ten per cent. of the gross total of the takings.

The four State-subsidized theaters—the Opéra, the Opéra Comique, the Théâtre Français, the Odéon—earned, among them, \$1,827,500. Of the four the Opéra, with its \$618,500, was the only one that did not exceed its figures for the previous year. The Opéra Comique took in \$535,000.

The only places of entertainment that showed a falling-off during 1910 were the

August II. of Saxony for performance at the unveiling of a monument to Frederick August the Just.

The *Musical News* suggests that protest will soon be in order against "corner-making" in the matter of manuscripts of music.

* * *

UNQUESTIONABLY the most popular musical instrument of the present day is the orchestra, notes Sir Charles Stanford in the London *Daily Express*. A purely orchestral concert, he admits, may not draw so large an audience as a recital given by an ultra-fashionable solo singer or player, but for continuous and steady attraction, with the highest average of listeners, it comes out an easy first.

"The qualities which so strongly appeal to the masses are the variety of sound and the richness of sonority which a combination of players upon different instruments insures. That this predilection is thoroughly wholesome goes without saying. A good orchestra plays, in the main, good music; the percentage of worthless and ephemeral rubbish is comparatively small and the advancement of public taste is proportionally great.

"But the responsibility on the shoulders of those who write for it is increasing apace. It is their duty to preserve both its characteristics, to provide variety as well as sonority; for if they do not succeed in preserving variety, and allow sonority to obliterate it, the public affection for this class of music may dwindle as fast as it has grown."

The Irish composer then points out that the tendency of modern Germany has been in the direction of this dangerous system of instrumentation, dangerous because it induces monotony. "Modern England has, from old and deep-seated admiration for the achievements of her Teuton cousins, been showing signs of following in the same path. France, Italy, and (to a less extent) Russia have directed their steps in precisely the opposite direction. France takes a pride in showing how much can be accomplished with very limited means. Italy, thanks to the master who preserved his individuality both in his music and in his scoring, Giuseppe Verdi, has never lost touch with economy and variety. It sometimes makes a great deal of noise and clatter, but never continuously.

"In Germany the number of lines in a full score is getting more and more added to, the technical requirements of players are becoming almost overtaxed, and it is an open question whether the orchestral monster will not destroy, if it is not already in process of destroying, the Frankenstein who are creating it. The reason why this country (England) is following the Teutonic lead is a problem, but not an insoluble one.

"The first steps towards mastery in instrumentation were taken in Germany, and the rapidity with which her composers arrived at a stage to which no one will deny perfection was phenomenal. It was the work of one man—Mozart, of whose genius Brahms truly said that, as nobody can approach the beauty of his invention, we can only try to keep our workmanship as pure as his. The whole basis of Mozart's system is variety; what has been aptly called 'the conversation of the instruments.' Every quality of the wood, brass and string families he made the most of; each player contributed his individual share to the whole; none was silenced by his neighbor, and the band 'talls' with ever-changing voices, all of which have something to say which is worth the saying. This tradition was preserved by Beethoven and (markedly) by Schubert in concert works, and by Weber and Meyerbeer in opera."

A well-known modern conductor once remarked that it seemed to him that the number of lines in a full score was in inverse ratio to the number of ideas. "It is not at all improbable," is the comment, "the poverty of invention (which cannot be remedied) is often purposely cloaked by richness of coloring (which can be acquired). But works written on this system are certain to suffer from the test of Father Time. Transparency and clarity are the first essentials, and they can only be attained by a masterly economy of material.

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

Many recent orchestral scores written on the 'full-swell' lines resemble nothing so much as a roomful of people all talking at once, in which no individual is allowed to make his voice heard, perhaps from a fear that he would have so little that is interesting to say. If we wish to preserve this great factor in the education of public taste, the orchestra, we must combat ruthlessly any influence which tends to make of it an over-dressed and monotonous bore.

IN addition to Hermann Weil, now in Stuttgart, Germany will send a Wiesbaden baritone who will be new to America to the Metropolitan next Winter. This is *Kammersänger* Schütz. His engagement here will consist of a series of guest appearances, for which he will be granted a leave of absence in February and March. The fact that *Pizarro* in "Fidelio" is one of the rôles his contract requires him to sing here indicates that a revival of Beethoven's only opera is on Mr. Gatti's cards for next season. Other of the Herr Schütz's rôles here will be *Wotan* and *Kurvenal*.

The coming of new and—for America—untried German baritones reminds one that the riddle, why that excellent American exponent of Wagner, Clarence Whitehill, was ever allowed to become lost to the Metropolitan, still awaits a satisfactory solution.

IF the mere presence of great artistic personalities creates a musical atmosphere the air on the romantic shores of Lake Geneva and thereabouts will soon be very highly charged indeed. Josef Hofmann, with his wife, his small daughter and the step-son, is now in Summer seclusion at his villa, Mont Pélerin, near Vevey, where a neighbor within hailing distance is Marcella Sembrich, while not far away live the Paderewskis, pursuing their cult of pianos and poultry.

TWENTY-FOUR performances of Strauss's "The Rose Cavalier" have been given at the Dresden Court Opera during this, the season of its *première*. At all but two of these performances the auditorium was completely filled. Munich heard it twelve times in "capacity" numbers at the Court Opera there. Hamburg and Hanover were also among the cities that received Strauss's experiment with *opéra comique* cordially, even with enthusiasm. It is announced that more than forty opera houses have acquired the producing rights for next season.

Next Season's Program for Detroit Orchestral Association

DETROIT, June 26.—The Detroit Orchestral Association, under the management of N. J. Corey, has completed its plans for next season. On November 6 a Liszt commemorative program will be given by the Theodore Thomas Orchestra, with Harold Bauer as soloist. Mr. Bauer will play the E Flat Concerto. On December 27 the same orchestra will give a young people's Christmas program, which will be an innovation in Detroit. The third concert will be a Wagner program by the Boston Symphony Orchestra, on February 3. The New York Symphony Orchestra will give a concert February 17, with Alexander Saslavsky, violinist, as the soloist, and the Cincinnati Orchestra will come on March 7 with Ellison Van Hoose, the American tenor, as soloist. The final concert will take place on April 13 and will be given by the Boston Orchestra, with Alwyn Schroeder, cellist, as soloist.

New Officers of Albany Musical Association

ALBANY, N. Y., June 26.—The directors of the Albany Musical Association, of which Dr. Arthur Mees is conductor, have elected these officers for the coming year: President, Jared W. Scudder; vice-president, Stephen F. Moran; treasurer, Daniel Whittle; assistant treasurer, Mrs. Gorham; secretary, Mrs. Gavit; librarian, C. Edwin Graves; director, Dr. Arthur Mees; accompanist, William L. Widdemer; organist, Frederick Rocke.

Gustave Havemann, the Hamburg violinist, recently introduced Max Bruch's new Concerto and Max Reger's Chaconne for violin in London.

A rumor current in London just now, but lacking the semblance of probability, credits Fred. C. Whitney with the intention of importing the complete Dresden production—artists, scenery, costumes and all—for his fortnight's run of "The Rose Cavalier" at Covent Garden in October. The rumor adds that likewise, and therefore, he will have it sung in German, instead of in English, as originally planned.

ALREADY an edition of posthumous works of Gustav Mahler is being prepared by Bruno Walter. It is to comprise, when complete, the ninth symphony, now in course of publication; several songs with orchestral accompaniment; youthful works for the pianoforte; a cycle of romances with orchestra, composed to Chinese poems, entitled "The Song of the Earth"; finally an oratorio, "Das Klagende Lied," which dates from Mahler's first period.

CHRISTIAN SINDING, after a sojourn in Berlin, to confer with Dora Duncker, the librettist of his opera, has gone to his Summer home, Aagaardstrand on the Christiania Fjord, there to put the finishing touches to the score of his first venture in the domain of lyric drama. "The Sacred Mountain," to translate its title, is planned in two acts and a prelude. The story pictures the fate of a youth reared on Athos in ignorance of womankind until the liberating authority of a prior leads him to his natural calling as a man. All Oriental coloring, on the one hand, as, on the other all Norwegian, which has never dominated Sinding's manner of expression, has been avoided in the music. Germany will pass first judgment on the novelty.

SENTIMENT evidently played almost as important a rôle as merit in the detailing of choristers to the Westminster Abbey choir for the Coronation service. One of the altos in the choir that sang at the crowning of George V was John Foster, a man eighty and four years of age, who has been singing for seventy-four years, ever since he joined the choir of the Royal Chapel at Windsor in his tenth year. He sang at the funeral of King William IV, saw King Edward VII christened and was present as a chorister at Edward's marriage.

IN a window in one of London's suburbs may be read this legend: "Music and singing taught here." What's in an 'and'? A world of significance in this case.

J. L. H.

Franz Lehar to Conduct His "Gypsy Love" in New York Next Season

Franz Lehar, composer of "The Merry Widow," "The Count of Luxembourg," "Gypsy Love" and other light opera successes, will conduct in this country for the first time next season at the first performance of "Gypsy Love," which will take place early in the season at the Globe Theater, New York, under the management of Woods & Frazee. Julius Steger is to create the leading masculine rôle in the new piece and Marguerita Sylva, recently of the Chicago Opera Company, will be the prima donna.

Kaiser's Musical Tastes

[From the Gentlewoman]

Few people are aware that the German Emperor has an excellent baritone voice and is musically gifted beyond the ordinary. His taste in music is very catholic. Sullivan's operas he knows backward and forward and his favorite is "Pinafore," which he can whistle from end to end. But the favorite of all his English songs is "Oh, Listen to the Band!" which he used, I know, to whistle incessantly. For Basque melodies he has a special weakness; and with his keen sense of beauty no one will be surprised to hear that he sets his face against the noise of the "Sturm-und-Drang" of modern music.

Frank Ormsby in Russian Festival

Frank Ormsby, the tenor, who has recently returned from a long tour with the Russian Symphony Orchestra, and who has just gone under the management of Foster and David, was the soloist with the Russian Symphony Orchestra in Madison Square Garden on Thursday evening of this week.



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COMMENCEMENT CONCERT AT SHERWOOD SCHOOL

High Average of Piano Playing Displayed at Final Exercises in Chicago

CHICAGO, June 26.—The Sherwood Music School had its annual commencement exercises last week in the Music Hall of the Fine Arts Building. Under the old régime of the late William H. Sherwood no concertos were too difficult or feats of memory too trying. Consequently it was gratifying to observe that his standards, which are now supported by Georgi Kober, was well sustained on this occasion. This well-known pianist and eminent educator played all the second parts herself in fine fashion.

The Beethoven Concerto in C Minor was given by Martha Harnisch and Margaret Green played the first movement of the Chopin Concerto in E Minor. Esther Vincent gave Saint-Saëns's "Dance Macabre," and Matilda Humphrey sang the big aria from the same composers, "Samson et Dalila"; Florence Wall played the second and third movements from the Mendelssohn Concerto in G Minor; Mary McFie gave Bemberg's "Arioso," "Death of Joan of Arc." Agnes Hurley, in company with Miss Kober, gave a remarkably fine reading of Debussy's "The Afternoon of a Faune," threading its difficulties with amazing sureness and brilliancy. This was followed by an equally brilliant reading of Liszt's Concerto in E Flat, by Adah Strand, and Mae Olson played the Liszt Rhapsody No. 12. Gertrude Lloyd gave a dazzling interpretation of the first movement of the Tchaikowsky Concerto, and Carl Formes sang the aria from Verdi's "Macbeth." The fine concluding feature was Irene Peterson's playing of Liszt's "Hungarian Fantasy."

C. E. N.

ELSA MARSHALL'S SUCCESS

Hamilton (O.) Audience Pays Tribute to Young Soprano's Singing

HAMILTON, O., June 24.—Elsa Marshall, soprano, was the soloist at the dedication of the new organ at St. Paul's Evangelical Protestant Church here on June 15, when she scored a remarkable success. Her numbers included Schaeffer's "The Earth Is the Lord's," Barnard's "The Plains of Peace," sung in German, Sullivan's "Lost Chord," with violin obligato by Ernst Ruder and the big aria "Hear Ye, Israel," from "Elijah."

The church was taxed to its capacity with a most representative audience and the singer's success was assured the moment that she appeared on the platform. Her voice is rich, full and resonant and she held her audience spellbound throughout. With true inspiration she sang "The Earth Is the Lord's" and received much applause at the close of the number. "The

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AMERICAN GIRL WHO WON FAVOR IN WAGNER OPERA



Lila Robeson, Contralto, as "Ortrud" in "Lohengrin"

LILA ROBESON, contralto, a pupil for two seasons of Oscar Saenger and a member of his opera class, has just made a successful début as *Ortrud*, in "Lohengrin," in Washington, D. C. Her success in opera is the more pronounced because of the great difficulty of the rôle in which she made her début. Her voice is one of extensive range and fine tone color and her style is dramatic and well adapted to grand opera.

"Lost Chord" was given by request and with it Miss Marshall won an ovation, her tones being of a silvery quality and her general interpretation of the song all that could be desired. It was, however, in "Hear Ye, Israel" that she reached her climax, her voice being particularly suited to this aria. She has a fine sense of the dramatic in oratorio and in this aria she showed her ability to cope with the difficult yet grateful qualities of Mendelssohn's music, singing with glorious voice and an understanding of oratorio tradition with which this music must be sung. Her charming manner added to her enthusiastic reception and made her triumph all the more complete.

Will Huber, Jr., the organist of the occasion, played a number of excellent compositions on the new organ and displayed effectively the possibilities of the instrument. Having himself designed the specifications of the organ he understands it completely and his playing was greatly enjoyed by the critical audience.

HONOR ARTHUR FOOTE

San Francisco Musicians' Club Gives Dinner for Composer

Alexander Stewart, in the Oakland *Enquirer*, tells of the Musicians' Club dinner to Arthur Foote, given at a prominent San Francisco restaurant a week ago Saturday. "It was a delightful informal gathering of some thirty of the profession," says Mr. Stewart. "Mr. Foote expressed himself as particularly pleased with the occasion and counted it one of the most delightful expressions of California hospitality which he had yet enjoyed. John Haraden Pratt, president of the Musicians'

Club, presided at the informal speechmaking which followed the dinner, and speeches were made by Dr. Louis Lissner, the founder and former president of the club; by Dr. Magnus, of the German Verein societies of San Francisco; by Dr. H. I. Stewart, and by the guest of the evening.

Dr. Stewart, on behalf of the club, presented Mr. Foote with a memento of the evening in the shape of a cartoon by Alan Dunn, of the Bohemian Club, depicting some of Mr. Foote's compositions. "The Farewell of Hiawatha," the "Irish Folk Song," and the piano and violin sonatas, were all cleverly depicted thereon, and during the evening all those present inscribed their names to the menu of the dinner, which was also written thereon.

New York Pianist in Berlin

BERLIN, June 24.—Rheta Isaacs, of New York, was the leading pianist at the opening concert at the Klindworth-Scharwenka Conservatory yesterday. Her playing was loudly applauded.

LOS ANGELES SUMMER CONCERT SERIES OPENS

Euterpean Chorus Gives a Spirited Account of Itself—Choral Society's Belated "Messiah"

LOS ANGELES, June 13.—First of the Summer concerts was that given by the Euterpean Chorus, under J. P. Dupuy, its organizer. The auditorium was filled with an enthusiastic audience. The chorus is composed of forty young men, and the director chose his program to please rather than instruct his auditors. The chorus sang with spirit and a close regard for the director's indications. Assisting was the Euterpean Quartet, the oldest musical organization in southern California, founded twenty years ago. The quartet was warmly received. Fred Ellis sang three songs in a resonant baritone and Bruce G. Kingsley was heard in a brilliant transcription on the big organ, at which console he presided for years.

Handel's "Messiah" was the work performed by the Los Angeles Choral Society at St. Paul's Cathedral last week. This was only the second public appearance of the society, but the performance was highly creditable. It was under the direction of Ernest Douglas, with Percy S. Hallett as the organ. The soloists were Anna E. Fisher, soprano; W. A. Benjamin, tenor; F. M. Saunders, baritone, and Eugene Storm, contralto. Mr. Hallett played Bach's prelude and fugue in E Flat as an offertory.

In the piano recital by Ida Selby, at the Gamut Club, Thilo Becker introduced another artist pupil who does him credit. Miss Selby's program was pretentious, including works by Bach-Liszt, Scarlatti, Daquin, Gluck-Saint-Saëns, Chopin (Sonata, op. 35), Schubert-Liszt, Debussy, Alkan and Schulz-Evler. The first movement of the Chopin Sonata the Schubert-Liszt "Lindenbaum" and the Schulz-Evler "Blue Danube" transcription were especially commended. Miss Selby comes from a very musical family and soon goes to Europe for further study.

The teachers in Mr. Von Stein's music school gave a recital last Tuesday, in which the following were heard: Alice Cullyford and Christine Battelle, pianists; Myrtle Grenier, soprano; S. R. Parmegiani and Kate Thompson, saxophonists; Anthony Carlson, bass, and Wenzel Kopta, violinist; Mr. Hilbury, Miss Thompson and Mrs. Case, accompanists. The program was one of variety and interest. W. F. G.

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MUNICH HEARS NEW OPERA BY PFITZNER

**"Der Arme Heinrich" Not Likely
to Prove Popular Despite
Its Noble Music**

MUNICH, June 3.—Munich has just paid homage to the genius of Hans Pfitzner through the production at the Prinzregenten Theater, of his two-act music drama, "Der Arme Heinrich," the text, after a legend of the Middle Ages, by James Grun. It is to the Neue Verein of Munich that this production was due, for the club took upon himself what should have been a duty of the Hofoper.

From a business standpoint the reluctance of the authorities of the Hofoper to produce the work is understandable, as, in my opinion, "Der Arme Heinrich" will never find favor with the public at large. The subject, breathing the spirit of the Middle Ages, will not appeal to the masses and the noble acerbity of Pfitzner's music will not aid the drama in attaining popularity. The leading rôle of the prophet is ungrateful; its essence is too internal and its spiritual manifestations are far removed from our own time. I venture to predict that the critics will find much to esteem in the work, but that, after a few performances, lack of appreciation by a majority of opera goers will bury it.

Grun's poem, or rather the legend on which it is based, calls for the sacrifice of an innocent child in order that Der Arme Heinrich may be healed from a self-inflicted ailment. It is redemption-drama in the style of "Parsifal" or "Tannhäuser." Pfitzner's score is built of broad, plastic melody; it is grave, noble and spontaneous. The agony of the knight, the gloomy grief

of the parents for their child, who is determined to die that Heinrich may live, the sad choruses of the monks overawe the hearer. The innocent maiden, a feminine Parsifal, whose heroic self-denial makes her the most sympathetic figure of the drama, is pictured wonderfully in the music. The musical climax, *Diedrich's* narration of his journey to the wonder-doctor in Salerno, is, to my mind, one of the most precious gems of modern operatic literature.

The performance of the work was worthy of all praise. The conductor, Dr. Siegel, and his Konzertverein orchestra covered themselves with glory. Karl Erb, of the Hoftheater in Stuttgart, in vocal as well as in histrionic respects, gave an excellent rendition of his part. Maria Gärtner as *Hilde* and Erna Croissant, both from Strassburg, acted and sang in simple and touching manner, and the representation of the *Doctor* by William Wissiaks (Strassburg) was masterful. He was the central figure in the last act. Hans Pfitzner himself was the stage manager. The scenic direction was in the master hands of Hofrath Julius Klein, who has justly won fame through the model performances of Wagner's and Mozart's works in Munich.

The Neue Verein deserves all credit for acquainting Munich with Hans Pfitzner as an opera composer. The Hoftheater, which has so far boycotted him, can no longer afford to ignore such a musical giant.

The enthusiasm of the large audience was boundless, and even those who did not fully understand the composer felt that a master was speaking to them through the musical idiom. It was a memorable event.

FRANZ MANTEL.

Lionel Tertis, who came over to this country to join the Hess-Schroeder Quartet and then went back again after a few rehearsals, has been giving lecture-recitals on "the neglected viola" in London.

Edith Miller, the Canadian contralto, introduced new songs by George Henschel at her recent recital in London.

LESCHETIZKY AT HIS WORK AGAIN

**Recovered from Long Illness—
Mme. Cahier Quits Vienna
Hofoper**

VIENNA, June 10.—After an interruption of a number of weeks, in which the popular fortnightly Wednesday evening classes at Professor Leschetizky's had been omitted, owing to the protracted illness of the famous teacher, it was doubly a pleasure to hail their resumption and his recovery at one and the same time. As if to make up for the interregnum the musical productions on this last evening were particularly fine, the opening number, a Grieg concerto, being excellently rendered by Maud Ann Lincoln, of Chicago, who has the distinction of being one of the family which gave us our martyred President. Miss Lincoln is one of the many talented pupils of Margaret Melville Liszewska, who played the accompaniment to the concerto in her accustomed virtuoso manner. The professor was obviously in a genial mood and not chary of approval, though he took objection, rather decidedly, later in the evening, to the tempo of another of the players, also an American, saying that such rushing might go in California but would not do for him. Then he ostentatiously made his way out of the music room into the hall, while the player, with commendable presence of mind, kept on to a brilliant finish of the Saint-Saëns composition. Upon the demonstrative applause that followed, the professor remarked, in my hearing, to some bystanders with his accustomed ready wit and a shrug of the shoulders: "Das Stück kann man nicht tod machen." ("The piece cannot be murdered.")

Last week I had to record the departure next Fall from the Hofoper of Mr. Edward Lankow, and now another compatriot, Mme. Charles Cahier, who in the four years of her engagement at that institution sang herself quite into the hearts of the

music-loving Viennese, has taken advantage of the privilege in her contract, which has still some time to run, of giving notice of leave, and announces her resolve to quit the company on September 15 next. It is with deep regret that this decision is chronicled, for it had been hoped all along that this splendid artist could be retained for Vienna. Negotiations with the Metropolitan Opera Company of New York have ended in failure, as Mme. Cahier would not consent to the conditions proposed. She has decided now to devote her greater time to more extended oratorio and concert work, and has already been engaged to take part in the Gewandhaus concerts at Leipzig.

At the Sophien Saal the Russian Synodal Choir of Moscow gave a highly interesting concert last week. The company consists of some seventy men and boys, clad in national costumes, who stand in a half circle around their leader, Nikolai Danilin, and sing religious compositions, *a capella*, with rare precision and purity of intonation.

Director Gregor has accepted for the Hofoper three new ballets, "Nippes," by Josef Bayer, "The Devil's Grandmother," by Oscar Nedbal, and "Seasons of Love," by Regal, which describes the love life of an old Vienna couple in the four seasons of life in the time of Schubert. The music, which is completed by Kehnert, contains Schubert marches and dances only, and in their original form.

House Inspector Schebeck, of the Hofoper, has resigned his position in consequence of a difficulty with Director Gregor, because he refused permission to light the opera house at a night rehearsal of "Pelléas et Mélisande." The inspector of the Hofoper is responsible to the fire department for the safety of the house. The innovation of having a greenish light in the orchestra during the performance of Debussy's opera has been retained and finds much favor with the musicians.

ADDIE FUNK.

Schumann-Heink Sails

Ernestine Schumann-Heink, who has been engaged to take part in the Wagner festivals at Bayreuth and at the Prince Regent Theater in Munich, sailed from New York June 29. She will remain abroad until October. Since her season in concerts closed Mme. Schumann-Heink has been resting at her home in Singac, N. J.

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HENRY L. GIDEON is a young musician from Louisville, Ky., who has risen to prominence in the musical life of Boston and Cambridge and has become known through his lectures and lecture recitals in other parts of America and in Europe. He holds the position of organist and choirmaster at Temple Israel, in Boston, where choral ensemble is the strongest feature. He has also become identified with the Bureau of University Travel, and has for a number of seasons conducted parties through Europe, visiting the chief festivals and places of musical interest, and giving lectures and lecture recitals en route.

At nineteen Mr. Gideon became instructor in English composition and literature at the Boys' High School in Louisville, where he remained from 1897 to 1904, during which time he served as violinist in the orchestra of the leading theater. He then went to Harvard University, where, in 1906, he received the degree of Master of Arts in music, and was given the John Thornton Kirkland fellowship for music study in Europe. The following season he spent in Paris, studying organ, Gregorian chant and opera, and working at composition. Since 1908 Mr. Gideon has held the position already referred to at Temple Israel in Boston. In the Summer of 1909 Mr. Gideon made a journey independently through the music centers of Germany, visiting the Bayreuth festival, and in 1910 went again as musical advisor to a party of sixty Americans.

He sailed this year on June 17 with a party of music seekers under the manage-



Henry L. Gideon, Boston Organist, Composer and Lecturer, to Touring Music Lovers

ment of the Bureau of University Travel. Aside from his activities at Temple Israel, Mr. Gideon has given many illustrated talks on musical topics, having made more than thirty such appearances during the season just ended. He has made a par-

ticular study of the forms of worship music of the past and present, including such matters as the Passion Play at Oberammergau, and, with the organ, has given many lecture recitals on these subjects. He has given, as well, many talks on opera, from that of the early Italians up to, and including, the latest operatic works of living composers.

Mr. Gideon is a member of the executive board of the Boston Music School Settlement and there and elsewhere has given numerous talks on music to children. Aside from these many activities he is an accompanist and coach on song interpretation, as well as a composer and teacher of composition, and a contributor to musical and other magazines. He has received flattering offers of church positions both in the West and in New York City, but has preferred to retain his Boston position.

Mr. Gideon has published a number of compositions, including part songs for women's voices—"As Sang the Thrushes" and "My Harp Is On the Willow Tree"; songs with piano, "Serenade"; "Awake, My Heart, to Be Loved"; "Peasants' Lullaby," "A Question: What Will You Say?" "Christmas Song: the Prince of Peace," "Easter Song: Hail Thou Blessed Saviour." He has also compiled and edited a Jewish hymnal for religious schools. His Liturgical Mass for four-part chorus and organ has been officially approved by the Archdiocesan Music Commission of Boston.

The journey this year in connection with the Bureau of University Travel will take Mr. Gideon and his party to England, Paris, Munich, Bayreuth, Venice, Florence, Rome, Naples and other places with many side trips.

GUILMANT MEMORIAL BY
LOS ANGELES ORGANISTS

Noteworthy Program on Auditorium's New \$30,000 Instrument—Gamut Club's Activities

LOS ANGELES, June 12.—The public of Los Angeles enjoyed a rare opportunity last Sunday in the memorial organ service given at Temple Auditorium in memory of Guilman by the Los Angeles Chapter of the American Guild of Organists, assisted by the church choir of the Temple Baptist Church—celebrated as being "Bob" Burdette's church, as he was pastor of it for several years.

The occasion was no less rare for the organists, as the \$30,000 Auditorium organ has, as a general thing, been closed to all organists but those of this particular church. The program included the following Guilman works: Second Sonata, played by Erskine Mead; Allegro and Funeral March, W. F. Skeele; March and "Elevation," Sibley Pease; "Prayer" and "Cradle Song," Roscoe Shryock (River-side); Fourth Sonata, Frank H. Colby, of St. Vibiana Cathedral. The success of the affair raises hopes that other recitals of the same nature may be arranged for the same instrument, in the practice of a broader policy toward the public and the organists. The latter are not held in sufficient esteem in Los Angeles, though their ranks include a score of capable men.

At its regular monthly meeting the Gamut Club entertained the Lyric Club of sixty women. This was one of the enjoyable "ladies' nights" to which admission is prized. After the dinner a program was given in the club theater by the Lyric members, with Mrs. Hennion Robinson, pianist; Oskar Seiling, violinist; Anthony Carlson, bass, and Will Garroway, pianist. The Gamut Club recently reached the 300 figure in membership and the initiation fee has been doubled. Under the present management it is highly prosperous.

Leroy Jepson has taken his University

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Edwin H. Clark's new "Saint-Saëns Quintet Club," made a hit before a crowded house of its initial appearance. The members are all prominent local professionals save W. A. Clark, who is that rare bird, a millionaire musician. He is the son of former Senator Clark, of Montana, and some time ago proved his generosity and good judgment by presenting to E. H. Clark, his musical confrère, but not relative, a \$5,000 Guarnerius violin.

And sneaking of the Clarks—the \$60,000 pipe organ recently installed in Senator Clark's Fifth avenue palace and said to be one of the most perfect instruments in the world, is of Los Angeles manufacture—which shows that musical manufacture in this city keeps pace with out musical art.
W. F. G.

Richard Strauss is to meet Gabriele d'Annunzio in Paris in July to confer as to the libretto the Italian poet is to write for the German composer.

A new operetta, "Soldiers and Peasants," by Noël Gallon, has just been heard in Paris.

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New York, July 1, 1911

GERMAN OPINION OF AMERICA

Ludwig Hess, the eminent tenor, interviewed by a representative of MUSICAL AMERICA on his arrival in New York recently, said that the "opinion of the average German is that Americans, while willing to pay high prices for their musical entertainment, really enjoy only what is light and comic."

This is quite true, and it may reasonably be asked: Why should it not be so? Ragtime, Sousa marches and negro minstrel songs constitute about all the American music which the Germans know. Naturally, they judge America's taste by what they regard as America's musical output. By this method of judgment, Germany is not likely to know more of American taste for a long time unless some society does for the knowledge of the best American music in Germany what the Hugo Wolf Verein of Vienna did for that composer in lands outside of Austria, by carrying out a long and persistent foreign propaganda for his works.

If the "average" German pauses to reflect upon American taste as gauged by the kind of German musicians which America has always supported and highly rewarded, he would soon come to another conclusion. People who enjoy only the light and comic are scarcely the ones to acclaim and exalt such artists as Alvary, Klafsky, Lehmann, Ternina, Wüllner, D'Albert, Seidl, Thomas, Muck, Nikisch, Mahler, Weingartner, and a host of others; they are scarcely the ones to do honor to the great German composers, from Haydn to Wagner. Neither is such a musically frivolous nation the one to carry on a trade in Beethoven sonatas, Schubert's songs, and German masterworks generally, which might well astonish the Germans if they looked up the statistics.

The Germans are tenacious of their ideas, and the "average" German's opinion of American musical taste is not likely to undergo any swift modification. If Germany were more hospitable to the ideas and art of other nations it would have a truer and more up-to-date view. In the absence of the possibility of Germany deriving a just idea of American musical taste through a knowledge of the best of American output, our Teutonic brothers will come closer to the mark by dwelling upon the names of their own great artists who have been honored and loved in America for what they really were and are.

MR. MAHLER'S INSIGHT

Gerard Carbonara, in a letter to the editor of MUSICAL AMERICA in the issue of June 4, calls attention to Mahler's opinion of American music, and praises the "deep insight" which caused him to wonder "just why the American composer should feel that he is doing something peculiarly American when he employs negro folksongs."

There are two propositions to offer in answer to this. First, that negro music, so called, is more American than Mr. Mahler knew; and second, that the American

composer is in no fundamental sense thinking or trying to base a national American music upon negro music.

Mr. Mahler, estimable and brilliant a man as he was, did not study American music and musical history thoroughly or sympathetically. If he had done so he would have been aware of the tremendous grip which the music of negro minstrelsy took upon Americans throughout the land in the early days, and how it became ingrained into the musical nature of the American people; and how it, as it stands to-day, is not an African product, nor even a negro product, but a product of the American imagination, into which has been injected but a very small element of pure negro influence. In many, probably in most cases, the music of negro minstrelsy was, and is, purely American, without a trace of actual negro racial influence. When, therefore, Mr. Mahler said (as Mr. Carbonara quotes):

Surely American music, based upon crude themes of the red-skinned aborigines or upon the appropriated European type of folksong which the African Americans have produced, is not any more representative of the great American people of to-day than are those swarthy citizens of the New World representative of all Americans, . . .

he was simply saying what is not true, and Mr. Carbonara is to be set right on the matter. Mr. Mahler's "deep insight" in this matter proves to be a chimera.

Indian musical development, coming later, is undergoing a similar evolution to the negro music, and it is, in the end, the American's imaginative faculty working on the Indian idea that will produce, and has produced, such "Indian music" as has the greatest value.

As to the American composer thinking that he is arriving at the true American music when he employs negro folksongs, such is not the case. In producing a composition upon such themes, or similar themes, he is probably aware of the fact that he is not writing Chinese music, or German, or Scandinavian, and that he is writing something which could come only through the developments which have happened in his own land. In this sense, he certainly is doing something peculiarly American. Except in the case of a fanatic here and there, the American composer has known that American music must be the product of his imagination, and not specifically his use of Indian or negro themes. This, however, by no means precludes his taking up this material along with the musical ideas which he has derived from European tradition.

The musical suggestions of the world are open to him. The composer in America has a particular advantage in his broad and unprejudiced view in this respect. He will create American music freely, and his freedom includes the freedom to cast the suggestions from the American aborigines into the musical melting pot.

"Nothing succeeds like success," and Mr. Carbonara will note that the American composer is doing this with success.

A MUSICAL FOURTH

Bishop W. F. Mallalieu, of Boston, is out for a musical Fourth of July. The daily press has reported him to say that he believes that every band, every singer and every soloist should be hired on that day, and should sing on a program with the best orators. He speaks for less noise and confusion, less consumption of powder, less killing and maiming of the people, and advocates that all possible musical forces be rallied to make a musical Fourth of July.

The bishop is on the right track. The racket and din of the past in our celebration of the Fourth should in the future be transmuted into music. Time was when the enthusiasm for the Fourth was so new, and needed such instantaneous means of outlet, that to mount the stump, or to shoot off guns and firecrackers was a perfectly natural and spontaneous means of celebrating. The people needed an outlet for their enthusiasm, and this was the easiest way.

That day is over. Crude, boisterous enthusiasm of that kind no longer exists. Yet the reverence and enthusiasm for the Fourth is not less in the hearts of the people. It is deeper and calmer than in an earlier period of our history, and needs new kinds of expression.

It is a new humanity that makes up America to-day—a humanity developed far beyond that of fifty or a hundred years ago. It is filled with new ideals. It has greater knowledge of the ways of civilization. It needs a means of celebrating the Fourth in accordance with its true nature to-day.

There is no single thing more ideally suited to satisfying the American people's need of a new way of venting their enthusiasm and expressing their reverence for the Fourth than music. Bishop Mallalieu is right. We must have a musical Fourth.

What could be more "glorious" than to turn this annual national impulse to make a noise into a triumphant burst of music? Americans are no longer savages. They are ready for an expression of enthusiasm which has place for the beautiful. Music comes as straight from the heart as noise-making, and

America's humanity of to-day will take more joy in it than in the old barbaric celebration by explosion of powder.

Let the cities think deeply of it. They all have organized musical forces; let them rally these forces, and fill the Fourth with a paean of triumph.

The New York Press is pleased that the New York Board of Estimate has voted \$108,000 for music this Summer for the parks, recreation piers and school playgrounds, while "last year's appropriation was only \$55,000." If the Press would get its information from the right person it would learn that the Board of Estimate last year voted more than \$100,000 for Summer music for the parks and piers alone.

Charpentier's new opera is entitled "Life in a Suburb." This will undoubtedly afford a novel opportunity for a chorus of commuters. It is questionable, however, whether such a chorus would pass the censor. It is claimed that the fact that the first act is in a wash-house is an indication that the subject of the opera is political, and that there will be a scene devoted to the administering of an immunity bath.

"Gilbert has had no successor in England," says a contemporary. Nor anywhere else.

Where are those amateur bands of Mayor Gaynor's?

PERSONALITIES



Three of a Kind—That Is, All Celebrities

It isn't often that three celebrities will condescend to place themselves on the same plane—to pose for the same photograph. Professional jealousy is too important a factor. Here, however, we have them—Josef Hofmann, the pianist; F. Wight Neumann, the Chicago impresario, and Mischa Elman, the violinist, all in a row, all happy and all willing to occupy one-third of the photographic range. It is gratifying to see them dividing honors so magnanimously.

Gerville-Réache—Mme. Gerville-Réache, of the Chicago-Philadelphia Opera Company, and her husband, Dr. G. G. Rambaud, have gone to their Summer home at Saranac Lake.

Claessens—Maria Claessens, the Boston Opera contralto, is spending the Summer on a farm she has purchased in Caryville, near Medway, Mass., and says that raising chickens and vegetables is one of the greatest of all the joys she has discovered in this vale of tears.

Pasquali—After the strenuousness of a busy season of operatic and concert work, Mme. Bernice de Pasquali, the American coloratura soprano, has been recuperating on her orange grove in Florida.

Tetrazzini—Mme. Tetrazzini has been asked to serve (and has accepted) on the committee organizing a Coronation Fete in the Botanical Gardens, London, July 14 and 15, given by "Our Dumb Friends League," a society for the encouragement of kindness to animals. Mme. Tetrazzini is said to be extremely fond of animals.

Lehar—Alan Dale, the New York dramatic critic, recently met Franz Lehar, the composer, at a London reception. "Lehar is a funny looking little josser," wrote Dale afterward, "something like Leo Ditrichstein, but not so much so. He had a look of perpetual surprise on his face, for, being a Continental, he is not accustomed to the 'luxury' at which we smirk in London and New York."

Slézak—"Will you please tell the people that I am a nice white man?" begged Leo Slézak of the newspaper men of Atlanta when the Metropolitan Opera Company was playing its Spring engagement there. Slézak's friends had been giving him interesting little word pictures of how Southerners would hang him up to the nearest tree and puncture his splendid physique with bullet holes because he played the part of a black Moor in "Otello." "Do, if you please," implored the tenor. "Say I am a nice white man, not black."

SEASON OF FESTIVALS IN GERMANY

Important Concert Series in Hanover and Cologne—Weingartner and Reger at the Hanover Festival and Strauss at Cologne—Summer Opera in Berlin

BERLIN, June 8.—For the Summer season at the Neues Königliches Operntheater, under the management of Director Hagin, from the 16th of this month until the 16th



Edgar C. Sherwood, the American Pianist, Now of Berlin, Who Has Organized the "Berlin Trio" to Tour This Country

of August, a large number of prominent artists from all parts of Germany, as well as several international stars have been engaged. Besides Kammersänger Feinhals, Knot, van Rooy and Zador and the Kammersängerinnen Destinn, Leffler-Burckard, Matzenauer, Guszalewicz and Fleischer-Edel, the following singers have also been engaged: Heroic tenors: Trostorf, Breslau; Eckert, Brünn; Erb, Stuttgart, and Roessner, Graz; tenor buffi: Koss, Graz and Albert, Düsseldorf; baritones: von Scheidt, Hamburg; Leonard, Brünn; Werner and Renner, Graz; basses: Giesen, Cologne; Wittekopf, Breslau, and Rauschal, Zurich; bass buffo: Max Aschner, the Royal Opera. For the younger dramatic rôles there have been engaged Mme. Petzl, Hamburg; Burchardt, Stuttgart and Wolf, Cologne. The coloratura soprano will be Melitta Heim, of Graz, and contraltos will be Mmes. Bengell and Martinowska, of Graz. Herr Sattler, from the Court Theater in Schwerin, will be the head stage manager and the regular conductors will be Selberg, of Graz; Dr. Praetorius, Cologne, and Hofkapellmeister Lorentz, of Karlsruhe.

After concluding her guest performances at the Berlin Komische Oper, Alice Nielsen has left Berlin for Lago Maggiore, in Italy, where for a time she will take a much needed rest. Miss Nielsen then goes to Paris, presumably for gowns, and later, after the coronation, to London, where she will be heard in concert. On September 12 Miss Nielsen will sail for America, where she will open at the Worcester Festival on September 29, after which she will start on a concert tour through the United States and Canada, lasting two months and extending to the Pacific Coast. Beginning in December Miss Nielsen will again be heard in opera in New York.

Felix Mottl, who was to have conducted the Wagner tetralogy at the Paris Grand Opéra, has cancelled his engagement at the last minute. The reason given is that his physician has ordered him to take an absolute rest. The management has engaged Felix von Weingartner in his place.

Director Moris has acquired the rights of "Quo Vadis" by Nougues, and Mascagni's "Iris" for the new Kurfürsten Oper.

Belle Applegate Now Soprano

The evolution of Belle Applegate from a contralto to a dramatic soprano has attracted a great deal of attention. Prior to her "guest" performances as *Valentine* and *Brünnhilde* at the Deutsches Landes Theater in Prague, the writer had occasion to attend Miss Applegate's last preparatory rehearsal in the studio of the voice teacher, Frantz Proschowsky, of Berlin, under whose guidance this extraordinary meta-

morphosis of the artist was consummated. The manner in which Miss Applegate rendered these two most difficult of soprano rôles was astonishing. For a former contralto to maintain herself with facility in the higher tessitura of a soprano is not so extraordinary; but one rarely, if ever, hears either a newly born or original soprano sing the highest tones with such brilliant, conquering power and volume as Miss Applegate sang them at this rehearsal.

On Wednesday, June 14, the Klindworth-Scharwenka Conservatory gives its twenty-sixth public performance of this season in the Blüthner Saal with the assistance of the conservatory orchestra under the conductorship of Director Robitschek. On the 21st and 24th the prize contests of the conservatory will take place.

Hanover's Music Festival

The two first evenings of the music festival at Hanover took place in the court theater, which is not exactly suited to producing the best and most subtle instrumental effects. Another fault of the festival management was the ignoring of novelties, and for this the co-operation of Felix von Weingartner and Max Reger, as conductors of their own works, scarcely offered a sufficient compensation. Weingartner conducted his Symphony No. 3 in E Flat Major and unquestionably produced with it the greatest success of the evening. The adagio with its broad and expansive melodies, and the finale, with its enchanting waltz motive, met with most favor. Possibly a still greater success was Max Reger's on the following day with his Variations and Fugue for large orchestra on a theme by J. A. Hiller, op. 100. It is generally conceded that the Reger work bears the stamp of a more pronounced personality. The infallible mastery of the musical form, the daring expansion of the variations, forming individual paraphrases in the shape of smaller symphonic movements, tend to produce a wealth of music by the effects of which none, not even anti-Regerites, remain uninfluenced. Reger was accorded such an ovation as is rarely given in Hanover.

The first evening was concluded with a very praiseworthy performance of Beethoven's Ninth Symphony under the conductorship of the local Königliche Kapellmeister Gille. The solo quartet, Kate Neugebauer-Raboth, soprano; Anna Erler-Schnaudt, contralto; Ludwig Hess, tenor, and Rudolf Moest, bass, did excellent work. Still more impressive was the next day's performance of the Berlioz "Damnation of Faust" under the direction of the royal musical director Professor Joseph Frischen. Especially effective were the postlude and the temperamental rendition of the Hungarian March. The placing of the choruses proved more advantageous than on the preceding evenings, and for the solos the best imaginable interpreters had been secured. They were Frau Mientje Lauprecht-van Lammen (*Gretchen*), Kammersänger Franz Naval (*Faust*) and the Hanover Kammersänger, Rudolf Moest (*Mephistopheles*). As soloists of the first evening are still to be mentioned, Moritz Rosenthal, who played the Liszt E flat major concerto with inimitable effectiveness, and Lucille Marcel, from Vienna, who sang the Weingartner orchestra songs with artistic finish.

The festival was concluded with a chamber music and *Lieder* evening on the third day in the concert hall of the Tivoli. With the co-operation of such artists as the Klingler Quartet of Berlin, which played quartets by Brahms, Schumann and Beethoven with all its accustomed precision and finish, and Margarethe Matzenauer, who interpreted the Brahms "Zigeunerlieder" superbly, and Kammersänger Paul Schmedes, from Vienna, in songs by Wolf, the successful conclusion of the festival was natural enough.

The Cologne Festival

The Cologne Festival began Sunday with a performance of "Tristan and Isolde" under the direction of Max Schillings. On the 17th and 18th, two performances of the "Rosenkavalier" will be given, with Richard Strauss conducting. The 21st will witness a performance of "Die Meistersinger" under Kapellmeister Otto Lohse, and on the 25th the entire ensemble of the Théâtre de la Monnaie will appear in a guest performance of "Carmen."

The Festival will be concluded with the production of "Fledermaus" on the 29th.

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The "Berlin Trio," organized by Edgar C. Sherwood, the American pianist, is to give concerts through the Northwest and in the cities of the Pacific Coast next season. Mr. Sherwood is a pupil of the late Dr. William Mason, Sigismund Stojowski, E. M. Bowman and Percy Goetschius. His first musical instruction was received in Danbury, Conn., and in New York. When he became a teacher himself in Danbury and Stamford, Conn., the Sherwood pupils' recitals attracted much attention. For many years Mr. Sherwood was active as teacher of piano, organ and theory, and as organist of the First Unitarian Church, of Brooklyn, where his series of recitals is well remembered. Mr. Sherwood studied piano in Berlin with Joseph Lhévinne for two years, during which time he acquired great popularity in view of his position as organist and choirmaster of the American Church of Berlin, in which, with the assistance of the excellent church quartet, he has made the music a very prominent feature. Mr. Sherwood has also asserted himself successfully here in the professional capacity of pianist and ensemble player.

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A young Scotchman living in London married a beautiful and talented English woman, of whom he was justly proud. Not long after his marriage he went to Scotland on a flying trip to see an old bachelor uncle.

"Weel, Tammas, ye have gotten a wife," said the old gentleman, "now what can she do, lad?"

"Do!" echoed Tammas.

"Yes, do," echoed the old uncle, firmly. "Can she sew on your buttons an' mak your porritch an' your scones?"

"Oh, no, she doesn't know how to do those things," said Tammas. "But she has the loveliest voice that ever you heard. She's a grand singer."

"Hoot, mon!" cried his uncle, indignantly. "Could you nae get a canary bird in Lunnon?"—*Youth's Companion*.

* * *

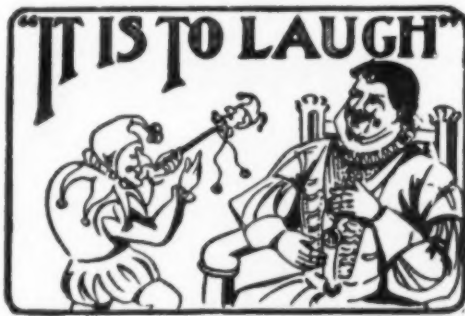
It is said that once when Reginald De Koven was touring the country he found himself in the town of Dayton on Sunday. They told Mr. De Koven that an Episcopal church in the neighborhood had a superb organ. Accordingly, he went to that church, ascended the organ loft and sat beside the organist during the morning's service.

"You seem to know something about music," said the organist in a condescending way. "I'll let you dismiss the congregation, if you like."

"Why, yes," said Mr. De Koven. "I would like that very much."

Accordingly, at the end of the recessional, he exchanged places with the organist and began to play Mendelssohn's "Spring Song." He played beautifully. The Dayton people, enthralled by the wonderful music, refused to depart. They sat in rapt enjoyment, and after the "Spring Song" was finished Mr. De Koven began something of Chopin. Suddenly a heavy hand was laid on his shoulder, and he was pushed off the music stool.

"You can't dismiss a congregation," said the organist impatiently; "watch and see how soon I'll get them out."—*New Orleans Picayune*.



Yankee—I was once the owner of a canary that sang "Home, Sweet Home," with such emotion that the tears came out of its eyes and filled the cage, and it was drowned!

"Oh!" said the Englishman. "I had one that sang 'The Village Blacksmith' so real that the sparks came out of its mouth and eyes and set the cage on fire, and it burnt itself to death!"

* * *

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ROME SATISFIED WITH ITS "FANCIULLA"

Puccini Opera Well Liked—Amato and Bassi Score Heavily in Their Customary Roles—What Puccini Thinks of His Own Work

ROME, June 17.—At last the Romans have got the "Girl" and everybody is satisfied, from Puccini and the conductor, Toscanini, down to the ultimate man in the street who has been able to scrape up enough money to buy a cheap seat in the Costanzi. On Sunday, June 11, "Falstaff" was given to the people at a low price. Then Verdi's opera was brushed off the boards of the chief theater and on Monday, the 12th, the "Girl" took the place of the fat knight. Eugenia Burgio, coming triumphant from the Scala of Milan, was Minnie and scored a success on her first appearance in Rome. The work of the tenor, Amedeo Bassi, as Dick Johnson, was also greatly relished, as well as that of the splendid baritone, Pasquale Amato, who was Jack Rance, the sheriff. The rehearsals of the "Girl" were diligently supervised by the composer, with whom was Commendatore Tito Ricordi.

The completeness with which Amato sank his identity in that of the Sheriff was remarkable. Amato's grasp of the rôle was strong, incisive and definite in every phase and there are few indeed, not alone of singers but of dramatic artists, who could have imbued the character with such vigor, vividness and unflinching fidelity to the intentions of its author. As to Amato's singing what more need be said than that he was at his best. Everybody knows what glorious use of a glorious organ that means! Bassi's Dick Johnson was a splendid figure of a man and the impersonation took the fancy of the audience completely for its fineness and boldness of execution. The clearness and expressiveness of Bassi's singing made every note given Johnson tellingly effective.

We always hear and read what the critics have to say about a new opera with attention and interest. It is not always, however, that we pay attention to what the composer himself has to say on the subject of his own production. But in any case it is worth while reading Puccini's personal pronouncement on his latest achievement. In a conversation with a Roman critic Signor Puccini is reported to have spoken as follows: "I hold that the 'Girl' is an opera completely different from the others preceding it, in spite of the fact that many insisted on finding in it reminiscences of 'Bohème' and 'Tosca.' It is my strongest opera, the most full of color, the most picturesque, particularly in orchestration. As a melodramatic composition (*struttura*) it seems to me my most modern opera, and the most advanced from the harmonic point of view. Besides, being conscious of all this while I was writing it, I endeavored to keep whole and entire that Italian melodic definiteness (*finalità*) which no Italian composer should forget, and I think that I have succeeded. On this point I am glad to say that I am nationalist and in the good style. Thus, in my exotic operas, amid the weft of coloring, our melody, our harmony, our instrumentation come up, clear and true, whatever may be said. The

public and the critics of the 'Girl' were pleased with the third act, perhaps because it is the most impressive, but I prefer the second. The finale, the close, seems magnificent to me. It is not, as some think, happy, for there is a vast amount of sadness in the parting of Minnie with the man whom she has saved from death. There is the spirit of that sadness over the whole golden field, among those rough men, covered with dust, perspiring with toil, when Minnie, their good fairy, departs with her lover."

In another conversation the composer expressed himself as thoroughly satisfied with his artists. "But what is of more importance," he said, "is that it is Toscanini who conducts. He feels the 'Fanciulla' as I do."

Puccini is now looking out for a new subject for an opera—something ideal, spiritual, refined, and he hopes to find a poet of good will to write a libretto for him. Who knows but that he will apply yet to Gabriele d'Annunzio? He takes two years to find a subject and a year to write the music.

The Costanzi Theater, owned by a woman, passes into the hands of Walter Mocchi from 1912 to 1914. Signor Mascagni has agreed to undertake the general direction of the house during the lyrical season of the period mentioned. For this season the first engagement made is that of Ersilde Cervi-Carolin, the soprano, who is winning fresh laurels in "Madama Butterfly" at Florence.

At Pescia, in Tuscany, near Lucca, a new opera in one act was lately produced with considerable success. It is by Gialdino Gialdini, a native of Pescia, who is director of the Conservatorio di Music at Trieste, in Austria. The opera is called "La Bufiera" ("The Tempest") and the composer conducted.

The season of the Scala at Milan is now closed and the house will not open again until December. The financial situation of the famous house is said to be better than usual, there being a surplus of funds, instead of the customary deficit. Among the operas presented during the season were "Siegfried," "Simon Boccanegra," "Il Matrimonio Segreto," "Cavaliere della rosa," "Romeo et Giulietta" and "Ariana." It is expected that the Scala will open in December with Gluck's "Armida," to be followed by Wagner's "Maestri Cantori," "Ariana e Bluebeard," "Norma," "Isabeau" and "Roberto il Diavolo."

The season at Naples, or "Stagione San-carliana," has not been so successful as that of the Scala. In fact, it is said on all sides to have been disastrous, and it is lamented by many that in the matter of music Naples, the largest city in Italy, is behind a second class provincial town. Whether the directors of the San Carlo and others responsible for music in the great southern city on the sea will remedy this disastrous state of affairs remains to be seen. They had some good singers at Naples during the season, but the orchestras were weak and the works presented were mostly mediocre.

WALTER LONERGAN.

Most Prolific Opera Composers

According to John Towers of St. Louis, who has compiled a dictionary which mentions 28,000 operatic works, the most prolific of all composers for the stage was an Austrian, Wenzel Müller, whose operatic output included no fewer than 166 works. Next to him are Draghi, whose figure is 149; Piccini, who wrote 145 operas; Paisiello 123, Guglielmi 114, Galuppi 109, Offenbach 103, Sir Henry Bishop 102. —New York Evening Post.

Says Kaiser Is No Composer

Emperor William's eldest sister, Princess Charlotte of Saxe-Meiningen, is frank enough to say that he is not very musical and never composed the "Song to Ægir," which was performed by James Glover's orchestra as "written and composed by the German Emperor" at the gala performance of "Money" during the Emperor's recent visit to London. Princess Charlotte tells this story: "William was amusing himself one wet afternoon at Potsdam picking out tunes and popular melodies on the piano with one finger. He got most of the tunes

wrong and then added inaccurate 'harmonies.' Just behind his stool stood Major von Plueskow, whom we call 'the blond giant.' Plueskow leaned over William's shoulders, put his hands on the piano and proceeded to put William's harmonies right. Some one in the company remarked that the tune would fit Prince Eulenberg's 'Song to Ægir,' whereupon William promptly had Eulenberg fetched and the three put their heads together and constructed the tune. The only musical person of the three was 'the blond giant.' —New York World.

Edwards's Artists in Ohio Concerts

CINCINNATI, O., June 19.—At Muskingum College, under the direction of A. E. Hosmer, a miscellaneous program and parts of the "Creation" were given with the assistance of Cecilia Hofman, soprano, John O'Connor, tenor, and Stanley Baughmann, basso, of Cincinnati, secured through the Frank E. Edwards Concert Agency. Mr. Edwards also booked Joseph Schenke, tenor, and Alma Beck, contralto, with the Lima, Ohio, "Männerchor" for a concert Thursday evening. F. E. E.

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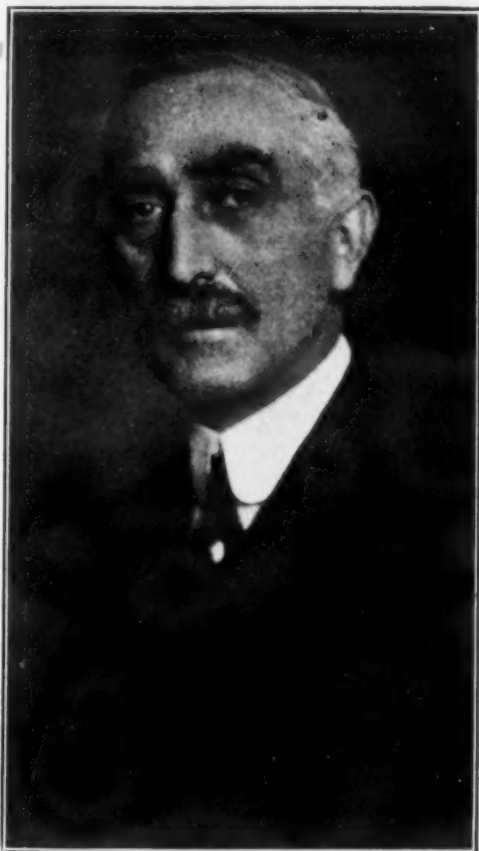
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N. J. COREY NOW A DOCTOR OF MUSIC

Alma Mater of Detroit Organist and Lecturer Honors Him with Title

DETROIT, June 24.—Newton J. Corey, organist of the Fort Street Presbyterian Church and one of the best known musicians in the West, has been given the degree of doctor of music by his alma mater, Hillsdale College. Dr. Corey is widely known for his public spirit and for the work he has done in developing music in Detroit and Michigan. As secretary of the Detroit Orchestra Association he has contributed much to the success of that organization. He was one of two or three members of the American Guild of Organists, who organized the Michigan branch of the guild, and was the leading spirit in the movement. For several years his monthly recitals in the Fort Street Church have been matters of note. Dr. Corey is president of the Michigan Music Teachers' Association.

Dr. Corey was graduated from Hillsdale College in 1880, proceeding thence to Boston, where he remained twelve years before accepting the call to the Fort Street Church in Detroit. Besides his work as organist Dr. Corey has gained fame as pianist, lecturer and teacher, and his piano lecture recitals have been given in all parts of the country. For this Summer he is to give an organ recital and two lecture-recitals at Chautauqua, N. Y., on the 4th, 5th and 6th of August, this being his fourth



Dr. Newton J. Corey

season at Chautauqua. Other Chautauqua dates for him are the Miami Valley, Bellefontaine and Lakeside Assemblies in Ohio in August.

MONTGOMERY RECITALS

Aldrich Moore, Violinist, Returns for His Professional Début

MONTGOMERY, ALA., June 9.—For the last two weeks the atmosphere here has been made musical by the closing exercises of the various studios of music. The juvenile and advanced departments of the Eilenberg-Lindner Conservatory of Music gave two very interesting programs in piano, voice and violin. William Bauer presented a number of pupils in a recital of trios, solos and piano numbers, of which perhaps the best rendered were by Viola Walker, Sadie Trotter, Susie Reese, Martha Glenn and Mrs. Peacock. Fanny Lockett Marks, violinist, assisted in this recital, presenting a most talented little girl. Amelia Pinkus, whose playing of the Beethoven "Minuet" and "Canzonetta," d'Ambrosio, surprised her hearers. Mr. Bauer brought the recital to a close by playing the Schulz-Eyler Paraphrase of the Blue Danube Waltzes.

Annie Mae Grigg presented her pupils, June 3, in a piano recital that evinced careful training. At the Sidney Lanier High School Auditorium, on the 5th, the pupils of the Sternfeld Studios were presented in a concert of twenty-four numbers, duos, solos and piano quartets. On the same evening Mrs. Peter J. Minderhout presented her pupils in a piano recital consisting of twenty-nine numbers. The Hammond School of Music gave a couple of recitals Wednesday. A few days ago an interesting piano recital was given by the pupils of Miss Christian, assistant piano teacher at the Woman's College.

After an absence of about three years Aldrich Moore is paying his friends here a visit. Mr. Moore has spent the last three years studying violin under the guidance of Alois Trnka, of New York, and expects to go to Austria in September to continue his studies. He made his professional debut last evening, playing Sonata No. 4, Mozart; "Alter Weise," Sinding; Canzonetta, d'Ambrosio; Hungarian Dance, No. 2, Brahms-Joachim; "Aus der Heimat," Sme-

tana; "Souvenir de Moscow," Wieniawski. This very talented Montgomery musician has broadened his art to a surprising degree and every number was given in a thoughtful and artistic manner. Mr. and Mrs. Rienzi Thomas assisted Mr. Moore, Mrs. Thomas contributing a number of charming songs by Saar, Foote and M. T. Salter. Mr. Thomas acted as the accompanist. J. P. M.

VALUE OF CHORAL SINGING

Its Use to the Amateur in Teaching Appreciation of Good Music

The advantages of training in choral singing are manifold, writes W. J. Henderson in the New York Sun. In the first place the singer obtains no little insight into the qualities of good musical performance in general, for some of these are common to all varieties of interpretation. Again he must perforce gain an insight into the requirements of good singing. These he will learn only in their elementary form, but even that is far more than the typical concertgoer possesses.

Excellent as all this is it is surpassed by the pleasure to be gained from an intimate acquaintance with good music. In no other way than by personal study and rehearsal can this be so well secured. The frequent rehearsals of choruses engrave deeply upon the mind the music studied, and the singers come to understand in some measure what it is that makes this music worthy of the respect of audiences.

Another advantage possessed by choral singing is that it calls for only a moderate amount of technical skill. To sing as a soloist demands a beautiful voice and years of study of the art of singing. To play the piano or the violin also demands long and arduous preparation. But to sing in a chorus calls only for a fairly good natural voice, the mastery of a few simple rules of method and the study of sight singing. Many choral organizations do not require even this last, for their conductors are

willing to undergo the labor of drilling the music into the singers by mere repetition. But of course it is much better to have choirs capable of reading vocal music at sight.

It seems a pity that with all the attractions of choral singing so easily presented to the observation so many places are lamenting the decline of interest in it. But as already said, this is without doubt due to the frequent visits of musical performers whose offerings rise in those communities to the level of the sensational.

CAVALIERI COMING BACK

But Not Until Season After Next—Says She's Had Enough of Marriage

PARIS, June 17.—It is not that Lina Cavalieri fears to face the American public on account of her matrimonial troubles that she will not visit the United States next season.

"There is no truth in that report," said the singer to-day. "I have done nothing that is not fair and honest, and I have no reason to dread going to America. Had I been in better health and less busy over here I should gladly have accepted some of the flattering offers I have received to appear in concert and opera there."

Mme. Cavalieri has not yet taken any steps to obtain her divorce from Robert W. Chanler. She has returned to Chanler the documents he gave her in connection with their pre-nuptial contract and, in return, will probably receive about \$75,000. Mme. Cavalieri says she has had enough of matrimony and will not venture into it again under any conditions.

Mme. Cavalieri has agreed to appear for Oscar Hammerstein at the opening night of his London Opera House. She will sing *Thais* to the *Athanael* of Maurice Renaud. Later she will sing other operas there and will play an engagement in St. Petersburg during the Winter. She hopes to re-appear in Boston perhaps a year from next Fall.

Agnes Kimball a Star of the Knoxville (Tenn.) Festival

Agnes Kimball, the soprano, who has just returned from an eight weeks' tour with the Victor Herbert Orchestra, has been engaged as one of the principal soloists for the Knoxville Festival during the week of July 17. This is one of the most important festivals in the South and is given primarily for the 3,000 or more music teachers who attend the Summer music schools in that city. There will be five concerts and several important works will be given in which Mrs. Kimball will sing the solos.

SLEZAK WANTS TO SING IN OPERA IN ENGLISH

Metropolitan Tenor to Use the Language in His Concert Programs—New Roles for Next Season

VIENNA, June 16.—Leo Slézak, the tenor of the Metropolitan and Vienna Opera, is going to introduce songs in English on his concert programs in America next season. Mr. Slézak has just given out an interview in which he states his admiration for English as a singing language and also pays Americans a compliment for the extent of artistic appreciation in their country.

Mr. Slézak is to give concerts in fifteen American cities next year, and a considerable part of his programs will be given in English. He will sail for America January 1, and his engagement at the Metropolitan will begin after his concert tour, on February 15.

"I have acquired a fair knowledge of English during my two seasons in New York," says Mr. Slézak, "and this experience has been sufficient to convince me of the beauties of the language. I should welcome an opportunity to sing one of the great rôles in English and to contribute whatever I am able to aid the cause of opera in that tongue. I am studying several new rôles for next season—*Samson*, in Saint-Saëns's 'Samson et Dalila,' in French, and *Arnold*, in Rossini's 'William Tell,' which I will sing under Toscanini. I shall also sing *Raoul*, in 'Les Huguenots,' next season, with Frieda Hempel as the *Queen*.

"Life in America suits me well," continued the tenor. "I am not like Mahler, who was always homesick there, and whose nerves could not withstand the noise and bustle. I think that the Metropolitan is the greatest opera house in the world in an artistic sense, and that audiences in New York are the most exacting in their demands. The judgment of the American opera-goer is sound, and he is not easily misled by fame that has not the right substance to support it. The critics as a rule know their business, and their verdicts are fair and independent."

Mr. Slézak left Vienna last week for his estates in Bavaria, where he intends to spend the next three months, chiefly in hunting and mountain-climbing.

Arthur Middleton Engaged as Soloist for New York Oratorio Society

Messrs. Haensel & Jones have just closed a contract with the New York Oratorio Society by which Arthur Middleton, the basso, will be soloist in the society's production of the "Messiah" December 27 and 29.

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SUMMER MUSIC STUDY IN CHICAGO

Series of Lectures and Entertainments Planned for Pupils—Vacation Plans of City's Prominent Teachers

CHICAGO, June 26.—The Chicago Musical College has arranged a series of lectures and entertainments to be given in the Ziegfeld during the Summer term for the benefit of students, their friends and relatives who may be sojourning in the city. It is said that this, the Summer, term at the college bids fair to rival, in point of attendance, any similar term of the past. Several teachers whose vacations are scheduled to commence with the opening of the Summer term, have been recalled to fill extra time.

George Hamlin is going to motor from Buffalo to Lake Placid.

Frederic Root has the largest Summer normal class of his experience at his studios in the Kimball Hall building.

The Maclean studios open a Summer season on July 3, continuing to August 26.

Thomas N. MacBurney's paper on some neglected phases of voice building attracted as much admiring comment in the convention of Wisconsin teachers as it did in the recent musical convocation enlisting the Illinois musical educators.

Mr. and Mrs. Walter Spry gave a reception to Carl Faelt, the veteran educator of Boston last Wednesday evening at their residence on the North Shore. Many musical notables were present and an informal program was given by Mary Wood Chase and Walter Knupfer, pianists, and Kirk Towne and Hans Schroeder, vocalists.

Mrs. Stanley Wood has opened new studios at the Birmingham Building, Sixty-ninth street and Wentworth avenue. Her pupils gave a fine program last Thursday evening at Odd Fellows' Hall on Yale avenue. Mrs. Wood is assisted in her work by Hazel Wood.

William Boeppler's pupils gave a recital last Friday evening at the North End Mason Temple.

Gertrude Wakefield Hassler, contralto; Claude M. Saner, tenor, and Emil Liebling, pianist, gave a well selected program in delightful fashion last Sunday afternoon at the Whitney Opera House. Mrs. Hassler recently returned from a very successful concert tour through the West, where she exploited the compositions of her distinguished kinsman, Charles Wakefield Cadman.

The Columbia School of Music in the Ohio Building this season enjoys the largest registration it has experienced since it was founded. Mrs. Clare Osborn-Reed, the president, left last Monday for the West. She expects to spend considerable time visiting friends in Portland and Seattle. Mabel Seward, of the faculty, sailed last Saturday for London.

S. Wesley Sears, formerly organist at St. James Church, writes that he expects to spend the major portion of the Summer in Paris studying with Charles Widor.

The Chicago Operatic Quartet, under the direction of John B. Miller, tenor, including Leonora Allen, soprano, and Fredericka Downing, contralto, together with Arthur Middleton, basso, and Edgar A. Nelson, pianist and accompanist, have been singing with great success through Idaho during the past week and this week will travel in Colorado.

The *Music News* of Chicago has appeared in new compact form, a very attractive publication and one of principle.

Director Walton Perkins of the Chicago Conservatory announces the faculty for next year in his institution will comprise Gertrude Grosscup Perkins, William Beard and Jan Blomquise (voice), Walton Perkins, Theodore Miltzer, Carl E. Woodruff, George E. Bentley (piano), Mable Lewis Howatt (expression), Arthur Dunham (organ and theory), Frederic Fredrickson (violin), Leo Lerando (harp), Alfred Hiles Bergen, Clara Stenger Gamble and Nellie B. Carleton (vocal) and Grace Frederickson (piano).

Edgar A. Nelson, pianist and teacher, has been appointed a member of the faculty of the Illinois Western College of Music at Bloomington, succeeding Frederick Morley, who recently resigned to make his home abroad.

A pupil of William Willett of the Sherwood Music School, J. W. Swagerty, has

been engaged as choir master and soloist at the North Congregational Church in Englewood.

The regular normal sessions of the American Conservatory commenced last Monday and will continue for five weeks. Lecture courses will be given by John J. Hattstaedt, Victor Garwood and O. E. Robinson.

Grant Hadley, tenor, will spend a portion of the Summer teaching at the Hinshaw Conservatory.

Viola Cole, pianist, has rented an apartment in Paris and has been teaching there since May 1. She writes that she will not return to reopen her studio in the Fine Arts Building until October.

The Redpath Bureau has booked the Le-Brun Grand Opera Company for a Summer tour of the Chautauquas.

Charles L. Wagner, who managed the St. Paul Symphony Orchestra last season, has announced his sailing for Europe. He expects to confer with Rudolph Ganz in Berlin and meet Mme. Schumann-Heink in Bayreuth. He will return late in September to take up the joint concert tour of Alice Nielsen and Riccardo Martin.

Mrs. Charles Orchard, the Chicago pianist, has gone abroad and will visit with Dr. and Mrs. W. S. Bracken in Paris. In September she goes to Vienna, where she will coach with Victor Heinze.

Annette Pangborne of the Sherwood School of Music, has been engaged as director of the vocal department of the Springfeld Conservatory of Music at Springfield, Ill.

Altha Montague, a pupil of Thomas N. MacBurney, at the last convocation at the University of Chicago, received the degree of Bachelor of Arts.

Mme. Carola Loos-Tooker will close up her studio in the Fine Arts Building for a while this Summer to take her first trip abroad.

Harold Henry recently presented a brilliant young piano pupil, Mable Bond, at Baldwin Hall with signal success. Miss Bond is still in her teens, has not only an adequate technique but a breadth of style that is surprising.

Carolyn Willard, pianist, is having a delightful time in England. As the guest of Mme. Marchesi she recently attended a recital at the residence of the Duchess of Sutherland and met many notables of the Coronation ceremonies.

Mrs. Belle Forbes Cutter, who abandoned the prospectively brilliant operatic career in Berlin and returned to her home in this city to devote her attention to concert and teaching, will close her studio in the Fine Arts Building next month and go abroad with her husband for a brief trip.

Mme. Regina Linne, of the Cosmopolitan Conservatory, is packing up her riding dresses to spend a vacation on a Montana ranch close to the boundaries of Yellowstone Park.

Arthur Middleton, the basso, now en tour with the John B. Miller Opera Quartet, will teach vocal music at the Columbia School of Music next Fall. C. E. N.

Plan Year's Study of American Composers in Colorado Springs

COLORADO SPRINGS, COL., June 22.—The Colorado Springs Center of the American Music Society will study the more renowned American composers and their works the ensuing year, and the programs promise to be of surpassing interest. There are thirty members of this society, all particularly devoted to American music. One program will be given each month for seven months during the Winter. Frederic Ayres Johnson, himself an American composer of prominence, is president of this society. Mrs. Frederick A. Faust, a pianist of ability, is vice-president; Mrs. Harry Hunter Seldomridge is secretary; Nelle Martin, treasurer; Dr. Charles Woolsey, musical director. The program for the year is in charge of Mrs. Faust, chairman; Mrs. Seldomridge and Mr. Johnson. It will include excerpts from recent American operas, solos for piano and voice and concerted vocal numbers, and the larger American works for solo instruments, piano, violin and cello.

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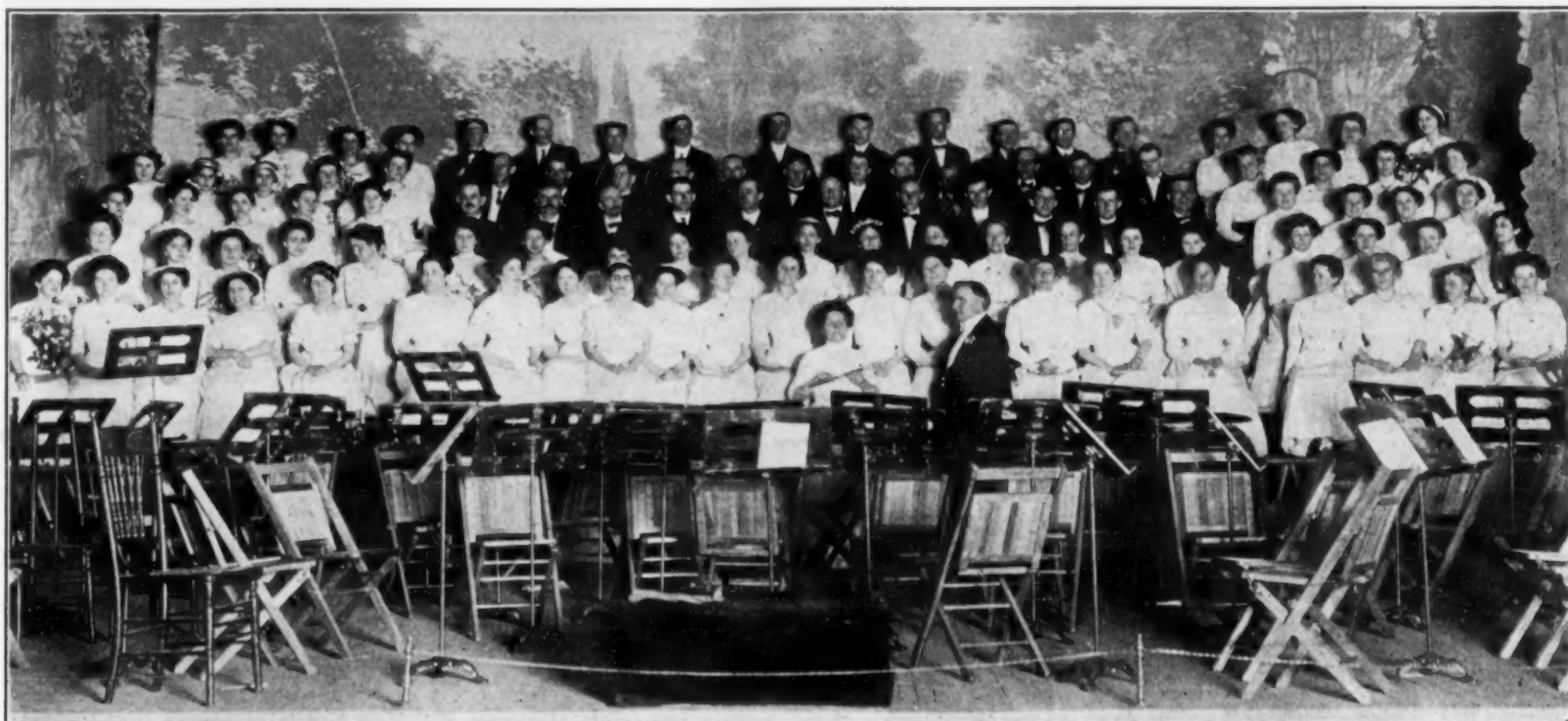
CHICAGO, June 26.—The Walter Spry Piano School of Chicago held its annual commencement exercises Tuesday evening at the Assembly Rooms in the Fine Arts Building. A reception in honor of Carl Faelten of Boston followed. The program was most interesting and presented concertos by Scharwenka, Hiller and Liszt and duos by Liszt and Chaminade. The artistic finish of each number proved the high standard maintained by this school. Those appearing on the program were the Misses Corbitt, Douglass, Pike, Gray and McNeill. Mr. Spry addressed the class as follows:

"Hazlitt has said, 'There is no path so steep as that of Fame.' This is true whether applied to people of local or international fame and it would seem sometimes especially applicable to musicians; for no matter how gifted or how industrious these aspirants for fame are, there is always a public of fault finders. If we read musical history we have only to refer to the lives of the great masters to learn what people thought of them. Was not the great Sebastian Bach reproved by one of the elders of the church in which he played because his music was too brilliant and showy. Perhaps the elder was a dyspeptic and did not like to hear 'a joyful noise made unto the Lord.' We read of Chopin's horror of the public and how he wrote to Liszt that it always depressed him to appear in public. It is well known in more modern times how Wagner suffered in his early years for lack of appreciation and still all these men have become famous and their works will live. So if in your careers you encounter difficulties be courageous and you will win out."

After awarding the diplomas to the several young ladies Mr. Spry made the announcement that Charlotte Silversen and Cozella Corbitt, both post-graduates of the school, would be members of the faculty next year and also that Alexander Krause, for fourteen years a member of the Thomas Orchestra, would be in charge of ensemble playing for the coming year, after which Mr. Spry spoke of the honor which Carl Faelten's present visit and personal appearance upon the program conferred upon his school and introduced Mr. Faelten, who in turn made a few remarks, chiefly in appreciation of the work accomplished by the Spry school in so short a time as five years and complimented Mr. Spry upon the success of the evening's program.

C. E. N.

MUSIC CLUB CHORUS WHICH SANG AT SAVANNAH'S SPRING FESTIVAL



Savannah Music Club Chorus: Walter Damrosch is in the front and center of the group with Mrs. W. H. Teasdale (holding a Bâton), Director of the Chorus

SAVANNAH, GA., June 24.—The accompanying cut shows the Savannah Music Club Chorus, which played a prominent part in the Savannah Spring Festival, with Walter Damrosch and his orchestra and soloists. The three splendid concerts given by this combination constituted a memorable event. One of the most interesting features was the appearance of Mrs. Clarence Lillienthal, pianist, with the orchestra, at the matinee concert. Mrs. Lillienthal's playing was a revelation to many who had not heard her before, and those familiar with her work in the club con-

certs were louder in her praise than ever.

But the work of the club chorus was in many ways the most noteworthy feature of the festival. The chorus has 100 well trained voices, directed by Mrs. W. H. Teasdale, who received warm praise for her fine work. At the close of the first concert Mr. Damrosch, acting in behalf of the chorus, presented her with a beautiful gold-mounted bâton. The banner night of the festival brought together the chorus, orchestra and two of the visiting soloists, Christine Miller and Arthur Middleton, who were heard at their best. The attendance at all the concerts was good, improv-

ing as the festival progressed and as the public became impressed with the fact that the event was really a great one.

In the picture Mr. Damrosch and Mrs. Teasdale, the local director, who holds the bâton presented by the chorus, are seen in the foreground. From left to right, the ninth man in the first row is the president of the club, W. H. Teasdale. The sixth man is F. H. Oppen, vice-president; tenth man, same row, B. F. Chandler, secretary, on whom fell the chief burden of the management of the festival, and in the first row, twelfth from the left, is Mrs. J. Mendel, the treasurer.

T. I.

NEW BUILDINGS FOR SCHOOL

Dana Institute Plans Structures That
Will Cost \$20,000

WARREN, O., June 24.—The Dana Institute of Warren is to have new buildings in which to carry on the work which it has so successfully been doing in past years. The buildings will cost \$20,000 and will rank among the finest that are to be found in the country. There will be three buildings devoted to the teaching of music in all branches and the institute will take on greater proportions in every sense of the word. A large concert hall is being planned and the present organ will be rebuilt and completely overhauled.

Among recent doings at the school have

been a concert by graduates, on June 13, which presented Dorothy A. Troxel in the G Minor Mendelssohn Concerto, M. Mercedes Gladden as composer of a March, "Lantz," and Martha L. Dana in the "Introduction and Allegro" of Godard. The undergraduates were heard in concert on the day previous and a program made up of works by Raff, Chopin, Moszkowski, MacDowell and others was given by Messrs. Dodds, Lowry, Pfahler, Brown and Sprague and the Misses Moreman, Davis, Long and Maudsley.

Johnston Artists for Ocean Grove

R. E. Johnston has just completed arrangements with Tali Esen Morgan, of Ocean Grove, N. J., for the appearance of the following artists at the Ocean Grove

Auditorium: Isabelle Bouton, mezzo soprano, and Paul Morenzo, tenor, to give a joint song recital Saturday evening, July 15; Rosa Olitzka, contralto of the Chicago Opera Company, to give a song recital on Monday evening, August 7, and Albert Spalding, the violinist, to appear on Saturday evening, August 12.

Pearl Benedict-Jones to Sing in Troy

Pearl Benedict-Jones, the contralto, will sing next season under her own management with the Troy Vocal Society and has just been engaged by the Handel and Haydn Society of Boston for their "Messiah" performance on December 17.

Aimée Carvel, the violinist, is a newcomer to London's music world this month.

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THE "COPPER COUNTRY" HAS ITS FIRST FESTIVAL

HOUGHTON, MICH., June 24.—The phrase "opera mad" has securely fastened itself upon any diagnosis of America's musical health. "Festival mad" has an equal significance, it seems, and the Copper Country has certainly not escaped the infection. Indeed, it fearlessly welcomed the invasion of the St. Paul Symphony Orchestra with its six soloists and pronounced itself decidedly improved by its experience.

Through the splendid missionary spirit and practical business acumen of A. K. Cox, this feast was made possible. In the last year Mr. Cox's energy has provided opportunity to hear four world-renowned artists, Schumann-Heink, Melba, Maud Powell and Evan Williams, and the recent festival came as a climax to a season of comparatively few offerings but those few of exceptional value.

The St. Paul Orchestra was the first orchestra ever heard in the Copper Country, and the management of the orchestra found it the better part of wisdom to send, as an advance "human analytical program," Tina Mae Haines, of Chicago, who preceded the orchestra on its recent Canadian and Western tour. She has given general "talks" on the scope of music as the language of the emotions, and has discussed in detail many of the compositions composing the programs.

This foresight has been a happy inspiration and Miss Haines has added greatly to the intelligent enjoyment of those festival attendants who availed themselves of the opportunity to hear her lectures.

Over the work of the St. Paul Orchestra there was expressed general satisfaction. There were many admirable qualities displayed in the four programs presented. The strings showed commendable unity of quality and a plasticity of rhythm notably good. Splendid tonal values, too, were found among the capable wood-wind players. The brasses were virile and emphatic. Mr. Attle, the harpist, charmed an evening audience at Calumet by his excellent presentation of two harp solos.

Mr. Rothwell made numerous changes in his program and got the reporter of the Calumet News into serious trouble as a result of it. The reporter was exceedingly anxious to display his knowledge of music and also to "make good" with his paper wrote a magnificent article on the Eighth Symphony by Beethoven, which appeared first on the Calumet program. The orchestra, however, never played the Beethoven,

but substituted Schubert's unfinished symphony without any announcement.

There were changes also in the matter of soloists and the places of Mme. Orendorff and Mr. Goodwin were taken by Irene Armstrong and Edward Clark. Great regret was expressed, particularly over the inability of Mme. Orendorff to be present. Miss Armstrong is the possessor of a light voice which showed to good advantage in the "Nedda" aria from "Pagliacci."

Anna Allison Jones sang the familiar "My Heart at Thy Sweet Voice," from "Samson et Dalila," with warm, rich tonal quality and admirable phrasing. She also sang the Schubert "Erlking" for the students of the Houghton High School and delighted every one by her dramatic delivery.

George Harris, Jr., has an exceptional light tenor voice, which he employed admirably. Edward Clark's sonorous bass voice needed the warmth and support of the orchestra, but, with piano accompaniment admirably played by Miss Haines, he succeeded in gaining the admiration of the audience for his solid, rich tone and authoritative delivery. The "Rigoletto" Quartet, as sung by these four artists, was an eminently popular feature of the evening programs, being repeated at both Calumet and Houghton.

Mme. Rothwell-Wolff, the wife of the conductor, appeared several times on the evening program in arias she has made peculiarly her own. Her reading of the "Butterfly" aria was, perhaps, the most enjoyable, as she was enabled to add her histrionic abilities to her vocal assets in a convincing manner.

Of the orchestral offerings, particularly enjoyable were the Strauss Waltz, Schumann's "Träumerei," Mendelssohn's Overture, "Fingal's Cave," the "Peer Gynt" Suite and the Wagnerian selections. Mildred Romsdahl, of Calumet, sang a selection, the aria, "Farewell, Ye Hills," from "Joan of Arc," at the evening performance at Calumet.

Being a local singer, the ovation was tremendous when she appeared on the platform. Miss Romsdahl has a phenomenal voice, which, when further trained, should place her in the front ranks of sopranos.

The success of the festival may be called complete and the earnest hope of all music-supporting citizens is that the event may become an established annual affair.

K. C. A.

Strong List of Attractions for Newark's New Symphony Auditorium

NEWARK, N. J., June 26.—Siegfried Leschziner, owner and manager of the new Symphony Auditorium at Broad and Hill streets, has announced a partial list of his attractions for next season. The singers include Mary Garden, who will appear in the Auditorium Thursday night, October 26, and John McCormack, of the Chicago-Philadelphia Opera Company; Emmy Destinn, Luisa Tetrazzini, Johanna Gadske, Louise Homer, Pasquale Amato and Leo Slezak, of the Metropolitan Company; Emma Eames, Ernestine Schumann-Heink, Corinne Rider-Kelsey, Mme. de Pasquale, Mme. Longari, Alessandro Bonci, David Bispham and Emilio de Gogorza. Vladimir de Pachmann and Pepito Arriola, pianists; Jan Kubelik, Francis McMillen and Kathleen Parlow, violinists, and Paulo Gruppe, cellist, are also announced. Other offerings include the New York Philharmonic, the New York Symphony and the Metropolitan Opera Orchestras, the Russian Balalaika Orchestra, the Boston Ladies' Orchestra; Sousa's Band; the Adamowski Chamber Music Trio; and Kitty Cheatham and a Russian ballet led by Anna Pavlova and Michael Mordkin.

Protest Against Raising Fund for National Anthem

CHICAGO, June 19.—Resolutions protesting against the action of the Chicago Board of Education in authorizing principals of schools to collect a fund as a prize for a new national anthem were adopted by the Chicago Federation of Labor yesterday. The resolutions declare that a national anthem secured by a fund raised by contributions of any kind would "bear the dollar mark, and not be worthy of the American nation." Speakers expressed the opinion that national anthems could only be written during time of war, calamity, or great joy.

Women's Philharmonic Choral Club Closes Season

The Philharmonic Choral Club of New York, Mrs. Ida Woodbury Seymour president, completed its season's work Wednesday evening, June 21, having added several new members and provided plenty of good music to study during the Summer.

Emma Walton Hodgkinson is the musical director, and under her baton this club gave two noteworthy concerts during May and many informed functions and receptions to composers during the Winter.

Miss Hodgkinson entertained the club at her country home, Grantwood-on-Hudson, Saturday, June 17. Walks along the picturesque Hudson and games occupied the early afternoon, and after supper songs by Mrs. Alvin Hunsicker, honorary member of the club, and chorals by the club filled the time. The Philharmonic will give a concert at the Waldorf, New York, in early November, when a number of choruses written specially for the club will be given.

Applause for John Heath in Vienna Piano Recital

VIENNA, June 15.—John Heath, already known as a pianist in America, who has been studying with Leschetizky the last year, played very successfully at a recent benefit concert in this city. On his program were some of Leschetizky's compositions, numbers by Chopin and by the Hungarian composer, Laszlo Arpad. Mr. Heath received several recalls.

A. F.

Connell Engaged for Worcester Festival

Horatio Connell, the bass baritone, has been engaged to sing in "Omar Khayyam" Wednesday evening, September 27, at the Worcester (Mass.) Festival.

Wolff-Ferrari's new opera, "The Madonna's Jewels," will have its premiere at the Vienna Court Opera early next season.



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LOUIS AUBERT'S POETIC FAIRY OPERA

"La Forêt Bleue" to Have Its First Performance Anywhere at Boston Opera House Next Season—The Libretto Based on Perrault's "Little Red Riding Hood," "Hop o' My Thumb" and "The Sleeping Beauty"

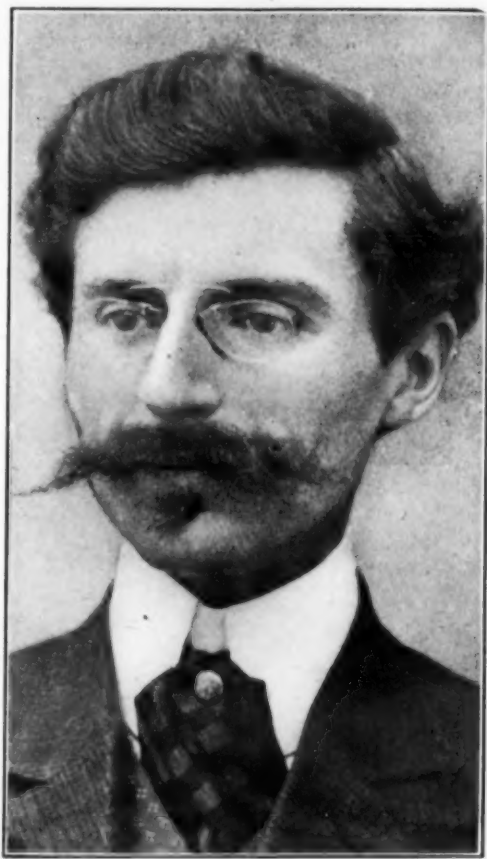
BOSTON, June 24.—The story of the new opera by Louis Aubert, "La Forêt Bleue," which will be produced for the first time anywhere next season at the Boston Opera House, has just been published. The libretto, in verse, by Jacques Chenevière, is based on fairy tales by Perrault. The music, by Louis François Marie Aubert, has been performed in Paris, and the composer is known to some musicians in this country by a collection of songs for children. He was born at Parame, France, February 19, 1877; studied at the Paris Conservatoire and took several prizes there from 1887 to 1899. The stories treated by Chenevière are "Little Red Riding Hood," "Hop o' My Thumb" and "The Sleeping Beauty." The three tales are combined in one story. The opera is in three acts. The characters are Prince Charming, tenor; Hop o' My Thumb's Father, baritone; a Reaper, tenor; Hop o' My Thumb, Little Red Riding Hood, the Princess, sopranos; Red Riding Hood's Mother, the Baker, a Servant, mezzo sopranos; Hop o' My Thumb's mother, contralto.

The first act is called "The Village." The stage shows the house of Red Riding Hood's mother, the village inn, a well, and farther back the dilapidated home of Hop o' My Thumb. There is an introductory passage of nine measures for the orchestra, then a chorus of invisible fairies. These fairies are the friends of the children; they put them to sleep and give them happy dreams. As their voices swell the curtain rises and the Good Fairy appears, clad in a long robe and moving in a white light that follows her. She is the good friend of all unhappy little children, and Red Riding Hood and Hop o' My Thumb are under her special care. As the dawn approaches her voice and form grow more and more indistinct.

Morning dawns and a peasant is heard in the distance singing of Rosine, whom he loves and longs for. Other reapers take up the refrain. A maid appears, the villagers enter, to drink and sing. Red Riding Hood comes from her house and remains after the others have gone. Hop o' My Thumb, a mischievous boy, comes out with a cage in his hand. The bird within it he has caught for his sweetheart, whom he salutes by dipping his hand in the bucket and splashing her before she has seen him. Red Riding Hood tells her admirer that she cannot play with him to-day, as she is to go for the first time to see her grandmother, who lives in the forest. Red Riding Hood's mother comes from the house and orders the beggarly Hop away.

Before the house of Hop o' My Thumb his father begs the passing baker woman for bread. She refuses him, telling him to follow her example and work. This the father cannot do, for his arm has been hurt

by an axe. He resolves to take his hungry children into the forest and leave them there, for he knows that the Good Fairy will take care of them. One day, when rambling in the woods, he had heard her singing "I rescue little children when they are abandoned. I love them and guard them." Hop o' My Thumb decides to fol-



Louis Aubert, Composer of the French Opera, "Forêt Bleue," Which Is to Have Its World Première Next Season at Boston Opera House

low his father. Little Red Riding Hood comes out with her cakes and butter and Hop breaks a cake which she gives him into crumbs, that he may scatter the crumbs after him and thus mark a way back from the dark forest. Red Riding Hood goes on her way and Hop follows his brothers and sisters for a walk.

In front of the village inn the crowd discusses the Princess, who is about to visit the village for the first time. She is young, beautiful and good. Her locks are long and golden, and she lives in a castle of red marble and gold; but she is ashamed of her wealth and she is in fear of a spell worked on her by a fairy when she lay in her cradle. The Princess comes, with flowers in her hands; likewise the Prince

in disguise. The Princess gives gold to the villagers and the Prince longs for a smile. The Princess speaks of her fate—of the prediction of the day when she should prick her finger with a needle and fall asleep, only to be awakened by the kiss of a lover. Prince Charming, richly clad, advances: "May a noble lord who is passing humbly ask the favor that you should hear his oath? Allow me to give you my love and promise of fidelity, for I am not a King's son and I have no crown." The Princess answers: "When a lady passes, a graceful bow suffices; there is no need of an oath. If I should ever give you my love and pledge you my faith you would wear a crown that a king might envy." The women put spinning wheels before their doors. The Princess sits down to a wheel and pricks her finger. "My fate is upon me," she cries. The Prince sings farewell and swears to brave all the dangers of the enchanted forest for her sake.

Act II—"The Forest." The rising curtain shows only the solitude of the woods, but soon the father of Hop o' My Thumb and his children are seen. Hop o' My Thumb is scattering the pieces of cake, but as fast as they drop the birds pick them up. Little Red Riding Hood is heard singing, but presently she hears the voice of the wolf, and is frightened away. On another side of the stage the father is calling to his children. They see a light and go towards it. Hop o' My Thumb, finding no crumbs, thinks that the wind has blown them away. His brothers and sisters hurry in, pursued by the Ogre, with a fat paunch and a big knife. The children scatter and Hop hides behind a tree. Little Red Riding Hood comes in, frightened by the wolf. Hop comforts her and tells her to lie down on the moss and sleep. He prays the good fairy to watch over them and begs that if she have nothing to say she will at least make a star shine to console them. A moonbeam caresses the children as they sleep. The fairies are heard singing and are then seen moving, clothed all in white, under the trees. The fairy thanks the boy for his prayer, and while the children sleep her sisters cover them with branches and give them pleasant dreams.

The flesh of children is precious to the Ogre, but red wine is still dearer to him; so that when he reappears in search of the children the good fairy makes the wine flow from the trunk of a tree. While the Ogre is asleep the children pull off his seven-league boots. Then they make fun of the monster. Hop says of his playmate:

ANN ARBOR CONCERTS

William Howland Presents Noteworthy Program—Graduation Recitals

ANN ARBOR, June 20.—William Howland presented a program of music last evening, in the School of Music Hall, for the benefit of the Day Nursery. Liza Lehmann's song cycle, "Alice in Wonderland," was heartily admired by the large audience, and the quartet giving it sang bravely and sneezed with enthusiasm. Mr. Howland's group of songs was so heartily encored that he responded with "Danny Deever," his singing of which is not easily to be equaled. Mr. Howland's excellent program, which follows, gave much pleasure, and brought a good sum of money for the help of the little ones.

Nonsense Songs from "Alice in Wonderland," Liza Lehmann, Miss Smurthwaite, soprano; Mrs. Reed, alto; Mr. Davis, tenor; Mr. Rudley, baritone, and Nellie Goucher, accompanist. Duet, "It Was a Lover and His Lass," Walthe, Miss Rohrer and Mr. Howland; Trio, Prison Scene (from "Faust"), Gounod, Miss Johnson, Messrs. Davis and Cogswell; Bass Solo, "The Horn," Flegler, Mr. Kempf; Duet, Barcarolle, Guercia; Aria, "My Heart at Thy Sweet Voice" (from "Samson and Delilah"), Saint-Saëns, Miss Donnelly; Three Irish Songs: (a) "You'd Better Ask Me," (b) "Bendemeer's Stream," (c) "The Stuttering Lovers," Mr. Howland; Quartet, (from

"She thought your boot hurt you and she has courteously taken it off without jarring you." They dance and sing the "Rondo of the Bigbellied Ogre." While they are dancing a fanfare is heard and the Prince enters, sadly searching for the Princess. Red Riding Hood advises him to invoke the aid of the good fairy. Behold! the trees in the background move apart and far off is seen the castle of the Princess. As the children gaze at the right the curtain falls.

Act III is "The Palace." The Princess and her attendants are fast asleep in an enchanted slumber. Hop o' My Thumb pushes open a window and calls to Red Riding Hood. They try to awake the sleepers, who do not stir. Presently the Prince arrives. He sees the beloved Princess, but hardly dares to waken her. The children leave and finally the kiss is given. All is rapture. The children return. They have been exploring the palace. "She is no longer asleep. The Prince is a very skilful man. How did he do it?" "It was only necessary to kiss her, and that is not difficult when you are Prince Charming." The Princess expects the children to stay at her palace, but they remember their mothers, and under the protection of the good fairy are not afraid to go back through the deep forest. The good fairy again appears, with a blessing. As the children turn to go the Prince addresses them: "Your humble story will be told by grandmas near the fire. A fairy tale will be made of your adventures and through all the ages children will adore you and you will live in the leaves of picture books." Hop o' My Thumb, respectfully: "Madame and you, Prince Charming, the beautiful story of your enchantment will be cherished by the lover and his mistress and you will live eternally." The children depart for home, attended by servants laden with presents. There is great rejoicing. Prince and Princess exchange French sentiments of the most agreeable sort before the curtain falls for the last time.

Of the music Philip Hale says: "It is not wise to judge any opera of the modern school by a score for piano and voice. There is need of the stage and the situations. There is need of the orchestral colors and nuances. Yet it may be said that Aubert's music is fresh, original, full of character, with contrasts necessary for dramatic effect, with a pervading spirit of poetry. The production of this opera should give additional prestige to the Boston Opera House." O. D.

"Rigoletto"), Verdi, Miss Johnson, Miss Hunt, Mr. Davis and Mr. Howland; accompanist, Allen A. Dudley.

Mrs. Pauline W. Kempf presented Florence Ball, soprano, in a graduation recital last week. The program of songs and arias was given with true artistic ability. Miss Ball goes to Monterey, Cal., to teach.

Louis Cogswell, bass, of Southbridge, Mass., gave his graduation recital this week. Mr. Cogswell is a pupil of William Howland. He demonstrated that he possessed decided talent. He will be on the faculty of the School of Music next year. He sang songs in German by Schubert, the recitative and cavatina, "Dio Possente," from Gounod's "Faust," and songs in English by Howland, Chadwick, Foote and White. F. M.

Max Jacobs to Teach in Long Branch

Max Jacobs, the New York violinist, left the city for Long Branch on June 23, to conduct his Summer classes and organize an amateur orchestra among the Summer residents. He will appear in concert and recital next season and will introduce his string quartet to New York audiences. He will devote much of his time this Summer to the completion of a work on "Advanced Technique," a series of studies for advanced students, which promises to be of importance to violinists.

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AMY HARE

THOMAS ORCHESTRA AT WILLOW GROVE

Strawbridge and Clothier Chorus Also a Feature of Philadelphia Suburb's Music Season—Leefson Leaves Fortnightly Club

PHILADELPHIA, June 19.—The Theodore Thomas Orchestra, conducted by Frederick Stock, is providing a series of musical treats for the thousands who make up appreciative audiences at Willow Grove these afternoons and evenings. There was an especially large attendance last Tuesday afternoon, when the Strawbridge & Clothier Chorus gave its annual concert at the grove, presenting a delightful program. In the afternoon the numbers included "The Slave's Dream," a melodious composition by Harry Alexander Matthews, of this city, which is dedicated to the chorus; "Zadok, the Priest," Handel's famous coronation anthem, which was written for the coronation ceremonies of George II and Queen Caroline of England, and which has been performed at the crowning of every English monarch since that time. In both of these compositions the chorus, under the direction of Herbert J. Tily, as usual, won the admiration of the most critical listeners, the work of this body of mixed voices being invariably of a high order. Bridge's "Rejoice in the Lord, O Ye Righteous," accompanied by the full orchestra, also was given at the afternoon concert, with impressive effect.

In the evening the program was given up to selections from "Judith," the dramatic cantata by George W. Chadwick, which the Strawbridge & Clothier singers recently produced entire in the Academy of Music, the accompaniments for this work also being played by the complete orchestra. The soloists were Mrs. Russell King Miller, who repeated her admirable interpretation of Judith; Frederic Martin, whose fine bass was again heard to advantage, and John Owens, tenor, a member of the chorus, and soloist of the Church of the Holy Trinity, who was received with marked favor, his voice being of fair volume and an unusually sympathetic quality.

The Philadelphia Band, conducted by C. Stanley Mackey, is meeting with even

greater appreciation than last season in its nightly concerts on the City Hall Plaza and at Lemon Hill. An immense audience thronged the plaza last Tuesday evening, when the band presented an unusually elaborate program, assisted by the United Singers of Philadelphia, a large, fine chorus of male voices (made up of the German singing societies), which was heard in several selections. Mr. Mackey, in addition to being a rarely efficient leader, is showing excellent insight and judgment in the arrangement of programs for these popular free concerts, playing only the best of music, but so skilfully blending the "classic" with compositions of a somewhat lighter nature that all classes of music-lovers are bound to be pleased, while the work of elevating musical taste and comprehension in the community is by no means slighted. At the concert in the Lemon Hill pavilion each Thursday evening a symphony by one of the great composers is given in its entirety.

Mme. Rita Wilbourn gave her annual pupils' concert at Griffith Hall, last Wednesday evening, introducing a number of singers, including Mrs. Helen Moylan, Mrs. Norman Engle, Anna Zane, Mary North, Marie Waters, Gertrude Zane, Agnes Moylan, Irene McCloskey, Florence Seible, Ethel Kimmell, Hazel Spears, Edgar Wilson, Marvin Scarborough and Wharton Wier. A feature of the program was the piano solos by Willette Wilbourn, a protégé of Mary Garden. Miss Garden, it is said, is so enthused over the talent of the youthful musician, who aside from being an excellent pianist has a voice that promises to make her a real prima donna, that she has made herself responsible for Willette's complete musical education.

It is announced that, much to the regret of the members of the Fortnightly Club, Mauritz Leefson has resigned as director of that well-known male singing organization.

At the commencement exercises of the Philadelphia Conservatory of Music, in Musical Fund Hall, last Tuesday evening, the gold medal in the yearly piano contest was awarded to Marie A. Kunkel. Post-graduates are Ethel Irene Moore, Emma Cecelia Steeble and Edna C. Thomson. The other graduates are: Piano, Lulu Haug and Elsa F. Thiede; violin, Della Elizabeth Simmons

and Elvia S. Warburton; theory of music, Almyra Richards; teachers' certificates—piano, Marie Kunkel; violin, H. Roy Denman.

The Philomela Ladies' Quartet—Julia Z. Robinson, Sara Richards-Jones, Ethel Jeffries and Katherine Rosenkranz—was specially engaged to sing behind the scenes in the second act of "Sister Beatrice," in which Sarah Bernhardt made her farewell appearance in this city at the Forrest Theater on Thursday evening. The quartet "did itself proud," and was complimented by Mme. Bernhardt's musical director with the statement that it was the most satisfactory quartet that had sung in "Sister Beatrice" in any of the numerous cities where the Maeterlinck play has been produced.

The Hahn String Quartet, of this city, has been engaged by Marc Lagen, the New York manager of musical artists, for an extended tour next season. Frederick Hahn also will be under the same management, as violin soloist. In speaking of the quartet Mr. Lagen is reported to have said: "The Hahn Quartet is really a representative American organization, and one that Philadelphia can well feel proud of. I am sure the time is not far off when Mr. Hahn and his men will have to devote their entire time to filling concert engagements."

It is now definitely announced that our opera season will be opened on November 3, with "Carmen," on which occasion Mary Garden will appear in the title rôle of Bizet's opera for the first time on any stage.

A. L. T.

An operetta entitled "Salon Spitzenberger" was recently sung by the Siebenburger Singing Society, of Erie, Pa., under the direction of Carl Froess. The work was excellently interpreted by John Froess, Joseph Liebel, M. Rehner and Bertha Liebel.

Maud Allan, the dancer, is guaranteed \$1,500 a performance for her South African tour next season.

MISSOURI'S SONG CONTEST

Five Hundred Dollars Offered in Composers' Competition

COLUMBIA, Mo., June 24.—Professor W. H. Pommer, chairman of the State Song Committee, has issued the rules governing the contest for music to fit the song, by Mrs. Lizzie Chambers Hull, selected by the committee. All musical manuscripts must be submitted under these conditions:

"1. No composer shall sign his name to his manuscript, but shall use a private mark or motto. The manuscript must be accompanied by a sealed envelope, bearing the same private mark or motto and which shall contain the full name and address of the composer. No envelope will be opened until the award has been made.

"2. All manuscripts must be clearly written in ink, and must be forwarded flat or folded but once.

"3. No musical manuscripts to other words than those given above will be considered.

"4. Composers are advised to keep a duplicate copy of their entries, as all manuscripts, with the exception of the winning one, will be destroyed after the committee will have made its selection.

"5. The committee reserves the right to divide the prize, or even to withhold it altogether should no effort, in its estimation, rise to the proper plane of excellence.

"6. The prize money (five hundred dollars) is offered by several gentlemen, whose names will be announced at the time that the prize will be awarded.

"7. The winner of the prize transfers all rights to his music to the State of Missouri and the people thereof.

"8. The competition will close on November 30, 1911. It is requested that no manuscripts be sent in before September 30, 1911. The committee will report to Governor Hadley at the earliest possible date after the close of the contest.

"9. These rules are for the special guidance of those submitting manuscripts in competition. The committee reserves the right of complete freedom of action under unforeseen conditions, providing that thereby the results for which this contest is inaugurated will be obtained.

"10. All manuscripts must be sent to: Professor W. H. Pommer, chairman, University of Missouri, Columbia, Mo.

"Committee: Professor W. H. Pommer, Columbia; Carl Busch, Kansas City; Charles Galloway, St. Louis; D. R. Gebhart, Kirksville; Frederick W. Mueller Tarkio; William Schuyler, St. Louis."

Strauss's "Rose Cavalier" has not found much favor in Prague.

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IN DICKENS'S CHARACTERS

Mortimer Kaphan's Portrayals Have Musical Accompaniment

Mortimer Kaphan, the Dickens portrayer, who will tour next season in impersonations of the characters of Dickens's novels, has been booked by his manager, Walter J. Lowenhaupt, for appearances during the Summer at Newport, Bar Harbor and Narragansett at entertainments to be given under the auspices of the Summer colonists. His tour for the coming season is booking rapidly and his manager expects it to be a great success. On the evening of the Dickens centenary a large gala performance will be given at Carnegie Hall, New York, on which occasion Mr. Kaphan will be assisted by a symphony orchestra and a number of prominent singers.

Werba & Luescher Secure Another Operetta

Werba & Luescher have added another attraction to their rapidly growing list of companies for next season by signing contracts this week for the English rights to Bruno Granichstaedten's Viennese operetta "Bub oder Maedel."

New Victor Herbert Light Opera

Victor Herbert has written another light opera. It is called "The Enchantress," and will be used as a starring vehicle next Fall for Kitty Gordon. It tells the story of a king who fell in love with an opera singer. A conspiracy against the throne is thwarted by the singer, who wins over the entire



Mortimer Kaphan as "Sidney Carton," in "The Tale of Two Cities"

court. Fred De Gresac and Harry B. Smith wrote the libretto.

NEW "WORLD HYMN" FOR JULY 4TH CELEBRATION

THE new "Hymn to Liberty," of which both the words and music are by Arthur Farwell, and which had a successful hearing before the Fourth of July committee on May 23, has been adopted as a feature of the forthcoming Fourth of July celebration at City Hall, New York, on which occasion it will have its first hearing. The new hymn met with the instantaneous approval of the committee, but the announcement of it for the program on the Fourth has been delayed through various complications in the choral arrangements. It was decided that the United German Singing Societies of New York should constitute the choral forces at City Hall. These are all composed of men, while the "Hymn to Liberty" is for mixed chorus. It was finally arranged that there should be space reserved for the members of several women's singing societies, and the male portion of the special chorus for the singing of the hymn will be drawn from the forces of the United Singers. F. Albecke is the musical director of the United Singing Societies, and will conduct the new hymn.

There will be a simultaneous hearing of the hymn at the Borough celebration at the College of the City of New York, where it will be sung by the People's Choral Union, Edward J. Marquard conducting.

The "Hymn to Liberty" is one of the outcomes of Mr. Farwell's connection with

the municipal concerts in New York, and especially of his feeling the national need of a new means of celebrating the Fourth. The demand for such a new means was evident last year when the authorities of New York, in response to that demand, planned a "safe and sane" Fourth. Mr. Farwell felt the need of something more definite and positive than a mere reaction against the existing means of celebrating, and made a plan for future consideration, of which the new hymn is but an incidental factor. Mr. Farwell explains that it is not to be considered as a "patriotic" hymn in the old-fashioned sense of the word. He doubts, in fact, whether there can ever be another such hymn, devoted to a narrow patriotism, in these days when the whole tendency is toward the brotherhood of the race and world federation. The new hymn is a "world hymn," in which America, in its three stanzas, proclaims to the nations the birth of liberty, the building of the American nation under conditions of liberty, and prophesies the triumph of liberty and brotherhood for all humanity.

The celebration at City Hall will be a notable one. Governor Dix, Mayor Gaynor, Comptroller Prendergast and other prominent persons will be present and make speeches. There will be a procession, including a group of persons from each of the races making up the population of New York, each group in its national costume. A band concert will be given, Frank Stretz conducting.

CORONATION OPERA

Melba, Bassi, Sammarco, McCormack and Others Share Honors

LONDON, June 26.—The long-heralded gala coronation performance of opera at Covent Garden was as brilliant and expensive as had been anticipated. The King and Queen and English and foreign royalties attended in large numbers, and the demand for seats ran so strong that as much as \$500 was paid in one instance.

The appearance of the famous Imperial Russian ballet, which has been engaged for the Metropolitan Opera House next Winter, was a big feature of the evening. These dancers gave a truly wonderful performance. Nijinsky and Mlle. Karsavina were the stars, and they well deserved their eminence. They and their associates were recalled many times. M. Benois's pantomime, "Le Pavillon d'Armide," was the ballet chosen for performance.

The program opened with a scene from the second act of "Aida," in which Signor Bassi, as Rhadames, Mme. Destinn, as Aida, and Mme. Kirkby-Lunn, as Amneris, awakened loud applause. This was conducted by Campanini. Then Mme. Melba, as Juliette, carried off high honors in the balcony scene of "Romeo et Juliette." Mme.

Tetrazzini's marvelous trills in Act III of "Il Barbiere di Siviglia," together with the admirable singing of Sammarco, as Figaro, and McCormack, as Almaviva, stirred the audience as much as anything else on the program.

Ziegler Institute's Closing Recital

The closing recital of the Ziegler Institute of Normal Singing, of which Anna E. Ziegler is director, took place on Thursday of last week at the Institute Studios, No. 1425 Broadway, New York. An elaborate program was given. The examination was divided into sections, the matters treated including normal tone production and tone emission on the natural range of the voice; stage deportment; application of normal tone production and emission on all syllables of different musical languages; scale work; songs in the original languages; lyric and dramatic singing; theory and history; sight singing, and so on. Among those who passed the examinations in distinguished manner were Josephine Gilmer, Frank Emes, Constance Robinson, Mlle. Besazza, H. Goldstein, Ila M. Cowen, Rebecca Dubbs, Blanche Hine, Emma Nagel. There were also many others who received certificates whom Mme. Ziegler no longer wishes to regard as mere students.



Bruno Oscar Klein

Bruno Oscar Klein, who was one of the best known of musicians in New York, died June 21, at his home, No. 1245 Madison avenue. He had lived in this country for more than thirty years, but always had remained German in his feelings toward his art. He had not only been a virtuoso and teacher of the piano for years, but had composed at least one opera, "Kenilworth," which was produced with success in Hamburg in 1895. He also composed many piano works of high quality, songs and a sonata for violin and piano.

Mr. Klein was born in Osnabrück on June 6, 1858. He studied piano and composition with his father, Carl, who was organist at Osnabrück. For more than two years he was under Rheinberger and the senior Wüllner at the Munich conservatory, where he also studied with Baermann. He arrived here in 1878 and after several years spent in travel he settled in New York in 1883, and since 1884 had been head of the piano department of the Convent of the Sacred Heart. He was from 1884 to 1894 organist at the Church of St. Francis Xavier. He was also professor of music at the National Conservatory for a while. In 1894 he went back to Germany and appeared on the concert platform. His son, Carl Klein, is a well-known violinist.

Prof. Josef Gänsbacher

VIENNA, June 10.—On Sunday, June 4, there died in this city, at the age of eighty-one, Professor Josef Gänsbacher, the celebrated teacher of solo singing, for many years at the Vienna Conservatory of Music. Among his numerous pupils who became celebrities the tenor, Franz Naval, is known to Americans. Gänsbacher had many personal remembrances of Weber, whom he knew in his youth, and of Brahms, for whom he was instrumental in procuring a position as chorus master of the Singakademie, thereby retaining the young musician in Vienna, which city he afterwards always regarded as his home. To this first Vienna patron Brahms dedicated his famous violin Concerto in D Minor. Gänsbacher was a thorough musician and of note as a composer of songs, some of which

were published with English translations, but he will be chiefly remembered as the creator of a special Vienna school of singing, which has been universally adopted. Some of Gänsbacher's famous pupils were Milka Ternina, Fritz Plank, Franz Naval, Katrina Klafsky and Nikolas Rothmühl. Dr. Gänsbacher was born in Vienna.

A. F.

Ernest Delano Nevin

PITTSBURG, PA., June 16.—Ernest Delano Nevin, son of the late Col. John I. Nevin and member of the well-known family of Sewickley and Pittsburg, and cousin of Arthur Nevin, the well-known composer, died in his 31st year at Atlantic City, N. J., on June 22. Mr. Nevin's gifts as a poet and musician had attracted considerable attention. He wrote many little song poems which were believed to indicate a future for him, and he was possessed to some degree of the Nevin genius for music.

E. C. S.

John Lueders

MADISON, WIS., June 24.—Professor John Lueders, one of the best-known musicians in the Capital City, died suddenly recently, aged fifty-eight years. Mr. Lueders was well known as a band leader and orchestra director, and went through the Spanish-American war with Company G, of Madison. He served on the faculty of the University of Wisconsin Conservatory from 1892 to 1908.

M. N. S.

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AMERICANS IN LONDON SCORE HEAVILY

Brilliant Successes for Eleanor Spencer, Susan Strong, Elena Gerhardt, Ruth Lynda Deyo and Others—Paderewski's Return Finds Him at His Best—Purcell's "Fairy Queen" Recovered After Two Hundred Years of Oblivion

LONDON, June 17.—Purcell's "Fairy Queen," which was lost a few years after its first performance, has been discovered in the library of the Royal Academy of Music, after remaining in oblivion for two hundred years.

The famous English composer wrote the "Fairy Queen" on the altered text of Shakespeare's "Midsummer Night's Dream," and we find some of his most delightful music in this opera. The students of the Morley College performed the work last Saturday evening at the Royal Victoria Hall.

Mme. Melba made her farewell concert appearance at Albert Hall Sunday afternoon, when she was assisted by Mr. Carasá, tenor, and Mr. Bachaus, the accompaniments being played by Sir Henry Wood and the Queen's Hall Orchestra. Mme. Melba was in good voice and her singing of such arias as "Ah! fors è lui," the "Willow Song" from "Otello" and Tosti's "Good-bye" proved that her powers are not diminishing.

Mr. Bachaus played exceedingly well and Mr. Carasá sang with much temperament.

In Mr. Bachaus's program of last Saturday afternoon two preludes and fugues from Bach's well-tempered Clavichord were well given. Scarlatti's Presto in G major and Scherzo in F major were played in a rather big, modern manner. In Beethoven's Appassionata sonata the pianist was at his best. This was a sound performance showing serious thought and careful study. Later in the scheme came a group of Chopin numbers and some pieces of Smetana, Rubinstein and Brahms. The concert was well attended and the audience showed enthusiasm.

Success of Two Americans

The London Symphony Orchestra, under the direction of Arthur Nikisch, gave the last regular concert of this season's series Monday evening. The program was:

Overture, "Rienzi," Wagner; Symphonic Poem, "Dylan," Holbrooke; Pianoforte Concerto in C Minor, Beethoven; "Tristan und Isolde," Wagner, (a) Love Duet, Act II, (b) Closing Scene "Isolde's Liebestod," Act III.

This concert brought forward a new pianist of talent, Eleanor Spencer, proving in Beethoven's C minor concerto that she possesses sound technique, temperament and charm. It is to be hoped that the opportunity

will soon be given of hearing this young American pianist in recital.

Susan Strong, another American, sang the "Liebestod" from "Tristan und Isolde" with tremendous temperament and power. She deserved the ten recalls which the audience accorded her. Walter Hyde, who joined Miss Strong in the Love Duet (Act II), was hardly so satisfactory, for his voice was not of sufficient power and his fervor was faint.

Elena Gerhardt and Mr. Nikisch appeared at Queen's Hall the same evening, when Miss Gerhardt gave her last recital of the season with Mr. Nikisch at the piano. The program was the following:

Schneise nach dem Frühling, Das Veilchen, Wiegenlied, Mozart; Unbefangeneit und Heimlicher Liebe, Pein, Weber; Volksliedchen: Ich grolle nicht, Schumann; An die Nachtigall, Auf dem Schiffe, Wiegenlied, Feinsliebchen du sollst nicht barfuss gehn! Sapphische Ode, and O Liebliche Wange, Brahms; Schmerzen: Träume, Wagner; Das war im ersten Lenzesstrahl und Im Wogenden Tanze, Tschaikowsky; Die Zigeunerin, In dem Schatten meiner Locken and Der Freund, Hugo Wolf.

The announcement was made that Miss Gerhardt was appearing, although indisposed, but I failed to notice that her singing suffered from this indisposition. In truth I found her piano singing even more beautiful than on former occasions. This was particularly true in Weber's "Heimlicher Liebe Pein." Rarely have I heard Schumann's "Ich grolle nicht" more gloriously sung. Miss Gerhardt has sang it at many of her London recitals, but certainly never with such poignancy of effect as on this occasion. And what can one say of those wonderful songs Brahms so beautifully interpreted. In "Liebesliedchen, Du sollst"—the two persons (the "lover and his lass") were contrasted most delightfully not only in the manner of enunciation, but in the vocal color.

Paderewski's Return

Mr. Paderewski comes much too rarely to English shores, but his welcome is always assured, for he is not an artist to be forgotten. The famous pianist played this program Wednesday afternoon:

Variations and Fugue on a Theme by Handel, Brahms; Sonata, D Minor, op. 31, Beethoven; Sonata, F Sharp Minor, Schumann; Two Nocturnes, op. 15, Ballade, Two Etudes, Mazurka and Polonaise, A Major, Chopin.

He was very nervous and missed many

notes, but that made not the slightest difference, for he said something. The great temperament and magnetism were there as of old, and the audience was as much under the spell as ever. From comparative neglect Schumann's lovely F sharp minor sonata is leaping into favor again; indeed, it has been played three times this week. It is hardly necessary to tell how Mr. Paderewski interpreted this romantic work, for it is an old favorite with him. The Chopin items were entirely delightful in their poetic feeling and charm, while Beethoven's D Minor Sonata, op. 31, was given a beautiful reading.

Of course the audience insisted upon more than full measure, and Mr. Paderewski did not disappoint his admirers.

I understand that he will sail soon for South America for a short tour.

Gertrude Peppercorn's appearances are always welcome. Her recital at Aeolian Hall Thursday evening introduced no novelties unless a waltz by Arnold Bax should be considered as such. However, even if this was the first performance of the piece it is hardly a novelty for its principal theme has been heard before with slightly different trimmings.

Miss Peppercorn was particularly happy in two Debussy numbers; she caught the spirit of them and produced the impressionistic feeling so necessary in these works. Schumann's "Toccata," always a test, was given with a complete mastery of its tremendous technical difficulties. Later in the program came Liszt's B minor sonata and a Chopin group.

Beatrice Harrison is a very youthful cellist, who has taken a number of medals and in October was awarded the Mendelssohn prize in Berlin. Her concert at Queen's Hall with Sir Henry Wood and his orchestra did nothing to alter the good impression which she created on her former appearances here. Haydn's concerto in D major for 'cello and orchestra received an intelligent and fresh reading from Miss Harrison. Her tone is smooth and round, her rhythmic sense well developed and her ideas of interpretation are logical if inclined to be rather immature.

American Pianist Scores Brilliant Success

Ruth Lynda Deyo, the American pianist, came here unheralded, although I understand that she has met with great success upon the continent. Miss Deyo is without doubt one of the most gifted pianists who has appeared in London this season, and I prophesy for her a most brilliant future. She possesses almost everything necessary to the making of an eminent pianist. First, she has personality and something to say; then she has technique, temperament, intelligence and a strong musical nature. She possesses the gift of getting in touch with her audiences. Her reading of Schumann's F sharp minor Sonata was one of the most beautiful manifestations of the pianistic art which it has been my good fortune to hear for many a day.

At the opera at Covent Garden "Louise" was given Monday evening. Mme. Edvina sang the title rôle with all the charm and sympathy which she has always brought to this part. Mme. Kirkby-Lunn appeared again as Dalila the following evening with marked success. On Wednesday Mme. Destinn and Riccardo Martin sang the principal rôles in "Madama Butterfly," and

Mme. Melba was the attraction in "Romeo and Juliette" Thursday evening. Last evening "Traviata" was warbled by Mme. Tetrazzini and Mr. McCormack. To-night the "Girl" will be given, with Mme. Destinn in the title rôle.

EMERSON WHITHORNE.

MME. BRAZEAU'S PUPILS

Piano Numbers Excellently Presented in Boston Recital

BOSTON, June 26.—Pupils of Marie-Thérèse Brazeau, pianist, gave a recital in Whitney Hall last Monday afternoon, assisted by Edith Castle, contralto. Miss Brazeau has been particularly successful in developing interpretative as well as technical abilities in her pupils and these important features were given full display in the long and exacting program. Miss Alger, who played the closing numbers on the program, has already appeared professionally a number of times and with marked successes. She is an artist for whom Miss Brazeau predicts a bright future.

The names of the pupils and their numbers on the program follow:

Frelia Priscopo, "Le Désir," Cramer; Margaret Milon, "Farewell," Oesten; Paulita Andrews, "Valse Chromatique," Godard; Gertrude Phipps and Mance Hebert, "Ojos Crillos," Gottschalk; Mance Hebert and Florence Weiler, Overture to "William Tell," Rossini; Filumena Piscopo, Tarantelle, Mills; Jeannette Weiler, Valse Impromptu, Raff; Anita Arpin, "Le Papillon," La-vallee; Alice Arpin, Capriccio, Mendelssohn; Doris Pierce, Etude, op. 25, No. 9, Chopin; Mance Hebert, Perpetual Motion, Weber; Madeline Spence, "Liebestraume," Liszt; Olive McGreener, "Hark! Hark! the Lark!" Liszt; Helen Clarke Kent, "Rigolotto," Phantasie, Liszt; Albert Faucher, Chopin, Scherzo, B Flat Minor; Evangeline Alger, Rhapsodie Hongroise, No. 6, and Etude, op. 25, No. 11, Liszt.

Miss Alger gave an interesting recital in Providence, R. I., a week ago Tuesday evening before a large and much interested audience. She was assisted by Nativa Mandeville, soprano. Miss Alger gave the following program:

Sonata, op. 26, Andante con Variazioni, Scherzo, Marcia Funebre, Allegro, Beethoven; Etudes, op. 25, Nos. 9, 11 and Polonaise, op. 53, Chopin; "Marche des Gnomes," Philipp; "Meditation," Tschaikowsky; "Norwegian Bridal Procession," Grieg; "Liebestraume" and Rhapsodie Hongroise No. 6, Liszt.

D. L. L.

July Soloists at Ocean Grove

A corrected list of the engagements of artists managed by Kuester & Richardson, who are to appear at the Ocean Grove concerts this Summer, is announced as follows: July 10: Maud Klotz, soprano; Marguerite Dunlap, contralto; John Finnegan, tenor, and Randall Hargreaves, baritone; July 22, Marcus Kellerman and Jennie Norelli in joint recitals; July 31, Holger Birkerod, Danish baritone; Shanna Cumming, soprano, and Aloys Trnka, violinist.

William C. Carl Sails for Europe

Dr. William C. Carl, the organist, sailed from New York on the *Cretic* June 24 and will make a start this Summer while abroad in gathering materials for the Life of Alexandre Guilmant, which he is writing.

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BUFFALO ORGANIST WHO HAS A LARGE MUSICAL FOLLOWING



William J. Gomph

BUFFALO, June 24.—William J. Gomph, the prominent Buffalo organist, whose picture is here shown, has been organist and choir-master of the Lafayette Presbyterian Church for four years. Aside from his church duties Mr. Gomph has a large class of piano pupils and is ranked as one of Buffalo's most accomplished accompanists.

NEEDS NEW OPERA HOUSE

Odeon in St. Louis Hasn't Enough Seats to Satisfy Demand

ST. LOUIS, June 24.—The usual week of commencement exercises has taken place and now the teachers are turning their attention to the reception and entertainment of the Missouri Music Teachers' Association, which holds its annual convention here next week. William John Hall is chairman of the executive committee and James T. Quarles, the St. Louis organist and teacher, is at the head of the program committee.

The subscription sale for the grand opera next February opened last Monday with a rush. There has been no definite statement made by the committee, but it is known that a great many orders have been received. One of the committee expresses himself as follows: "The interest already shown serves to prove that the public in this city wants opera and will insist upon having it. The Odeon is one of the most perfect halls, from the standpoint of acoustics, in the country; but is too small for opera. It will not permit the selling of cheap seats. No doubt the music-loving public will soon demand a larger place and it will then be necessary to present a plan for the erection of a suitable opera house for an annual season."

The Strassberger Conservatory graduation at the Olympic Theater last Sunday afternoon and evening packed the house both times. More than one hundred students were presented with diplomas.

Already there are many bookings made for next season. The Russian Dancers have, again been booked and will appear

here in November. On December 14 and 15 the Cincinnati Symphony Orchestra will give St. Louis its first opportunity to see the young Mr. Stokowski direct.

H. W. C.

MUSIC IN RICHMOND

Local Singers Give Good Account of Themselves in Cantata

RICHMOND, VA., June 21.—Despite the extremely hot weather Richmond is still showing strong signs of life musically. On Friday and Saturday nights the sacred cantata, "Esther, the Beautiful Queen," was presented at the City Auditorium under the direction of Frank R. Hufty, with the following local singers among others in the cast: *Esther*, Mrs. W. F. Monell, soprano; *Ahasuerus*, J. A. Poole, basso; *Haman*, W. Hester, baritone; *Mordecai*, F. S. Osborne, tenor.

Mrs. Monell made a beautiful *Queen*, both histrionically and vocally, and Poole, as the *King*, created an exceedingly favorable impression. He proved that he has a voice of excellent carrying quality. Mr. Hester's efforts as *Haman* were commendable as to style and acting, though vocally weak. Princesses, scribes, high priests and beggars were all satisfactorily rendered by remaining members of the cast and a large share of the applause was given the fine singing of the chorus of 150 voices. The work of the chorus reflected great credit upon Director Hufty, who has labored against odds to make the production a success. The cantata itself was not such as to awaken more than passing interest.

On the same two nights a week previous the Richmond Conservatory of Music, of which Frank E. Crosby is director, held its commencement exercises in the Auditorium. The audiences were enormous and every soloist was accorded a rousing reception. A special feature was the overtures from "William Tell," "Semiramide" and the "Peer Gynt" Suite played on eleven pianos arranged in a crescent upon the stage. Louise Reams was the stellar graduate, in fact the only one so far since the Conservatory's existence to receive the artists' diploma. She played the concerto by Grieg, with orchestral part by Mr. Cosby and also Chopin's Polonaise in E Flat with great success. David E. Francis's local pupils were a credit to their teacher in every respect. Compositions by Liszt, Beethoven, Paganini and Rubinstein formed a greater part of the two programs. G. W. J., Jr.

WEEK IN CINCINNATI

Recitals at Conservatory Present Principal Claim to Attention

CINCINNATI, O., June 24.—While apparently Cincinnati is dormant musically at the present time there is, in truth, much activity and many plans are being consummated for the coming season. Moreover, the music schools are busy enrolling pupils for the Summer sessions and new students are arriving daily.

Clara Baur, of the Conservatory of Music, presented her pupil, Adelaide Hewett, in a song recital recently which demonstrated that Miss Hewett has a voice of unusual sweetness and pliability. Her French and Italian arias were given with beautiful enunciation.

The piano class of Mrs. Ida Ulmer Jenner was heard to splendid effect in a recital at the Conservatory on the 19th.

Bernard Sturm brought forward a talented pupil in the person of Abby Bradley last Monday evening at the Conservatory. Miss Bradley's program was calculated to

bring into play all phases of her musical as well as violinistic gifts, including as it did the classic F Major Sonata of Handel, a group of solos by Bruch, Massenet and Tchaikowsky and the Hungarian Rhapsody of Hauser. Miss Bradley had the assistance of Marion Belle Blockson, soprano, pupil of Clara Baur.

Hugo Sederberg presented his pupils in a recital at the Conservatory on Thursday evening. The program was a credit to both the students and Mr. Sederberg.

On Saturday evening a recital was given by the pupils of the Walnut Hills Music School, of which Philip Werthner is director. The pupils were from the classes of Jacques Sternberg, violinist; Frieda Lotze, dramatic art, and Philip Werthner, piano. Mr. Werthner, who was a pupil of Scharwenka, is prominently identified with the Ohio Music Teachers' Association and was for some time president of the Cincinnati Musicians' Club. He is recognized as one of the foremost pianists in the State. F. E. E.

Vienna is to hear twenty-two new operettas next season.

BISPHAM AS ACTOR

Will Produce Oscar Wilde's "Florentine Tragedy" and Play Leading Part Himself

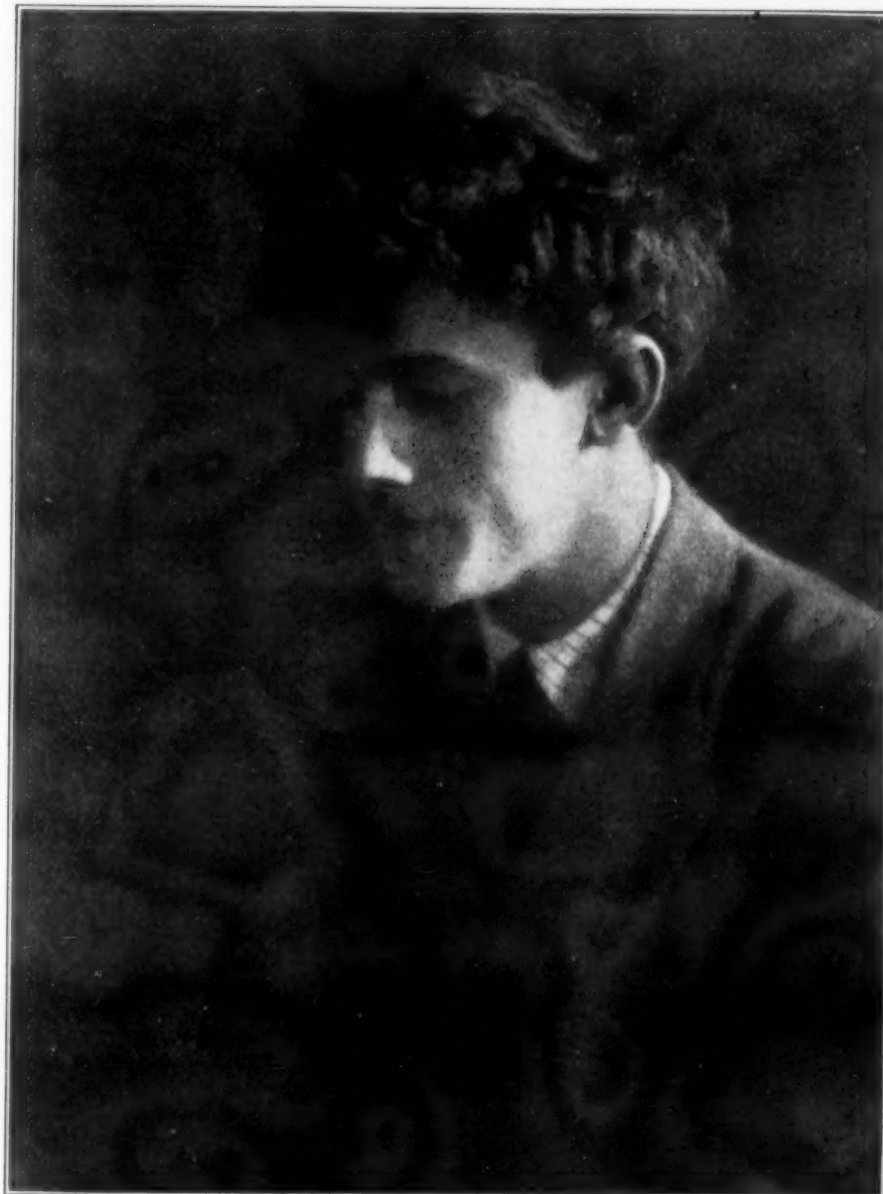
GREENWICH, CONN., June 24.—David Bispham is to make his debut as an actor on July 3, when he will produce Oscar Wilde's one-act play, "A Florentine Tragedy," on the estate here of E. C. Benedict, assuming the leading part himself. This will be the first time this play has ever been given in America, it is said, as well as Mr. Bispham's first appearance in a purely speaking part. Mr. Bispham will supervise the entire production, which is being planned for the benefit of settlement work at Greenwich.

Following the play Mr. Bispham will recite Tennyson's "Dream of Fair Women" to musical accompaniment by a string quartet, with Hans Kronold, cellist, and piano and organ.

Humperdinck's "Königskinder" will have its London premiere during the Autumn season of German opera at Covent Garden.

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A TRULY WAGNERIAN PARIS

German Composer No Longer Foreign There and Performance of the "Ring" Bring Big Audiences—Americans in Music of the French Capital

PARIS, June 17.—The fourth of the Niebelung performances was given at the Grand Opéra on Thursday evening last, thus completing the first of the two cycles. According to those who attended the representations were of a very high order, well comparing with the same operas given in Munich or Bayreuth. Wagner is now becoming so familiar in Paris that the music no longer has the foreign effect and almost out-of-place harmonies that characterized it a few years ago. One might go so far as to declare that the atmosphere of the *mise en scène*, the orchestra and the audience had become German. The audiences were largely composed of Germans and other foreigners, but as a matter of course the French have been in the majority.

Except for the very expensive seats there have been no vacancies, though prices have doubled, and, following a plan brought over with the Metropolitan last Summer, no less than two seats are sold to a buyer. The places in the third and fourth balconies were taken as soon as the cycle was announced, and I understand that all these seats have been sold for the second cycle, which does not begin for another ten days.

The Russian ballet, picturesque and effective, the music seductive and alluring, has been giving fine performances at the Châtelet, but while the graceful dancing and beautiful picture ensembles are highly appreciated, from a financial standpoint the undertaking has not been a success. Even with the best of dancing, convolutions and changing lights, one becomes satiated after the first hour, and this week the Ballet has witnessed many vacant seats. The French are a very lively people indeed, and they like nothing better than constant entertainment and something that will keep the interest awake. The other dancing performances announced for the early part of July will occupy but a part on the evening's program.

Americans are especially interested in entertainment promised for the coming week when Loie Fuller, with her company, will fill one engagement at the Trocadéro

and later will begin a regular engagement at the Gaieté. Surrounded by forty little girls, she will dance, accompanied by the Lamoureux Orchestra. Ballets suggested by works of Mozart and Mendelssohn will be presented. Miss Fuller will dance alone once during the evening.

Along with other "schools" Vienna is being ably represented in Paris at present. The Vaudeville Theater has just completed performances of the "Comte de Luxembourg" and "La Princesse Dollar," and on Wednesday evening the first presentation of "Baron Tzigane," by Johann Strauss, was given, with all Viennese in the cast. With the German opera at the Grand, Russian ballet at the Châtelet, Chinese plays in Montmartre, Belgian plays and players at some of the best houses, Paris seems quite foreign in her taste.

The Théâtre de la Renaissance now announces "Une Saison Américaine." "Jimmy Valentine," by Paul Armstrong, has been adapted to the French stage and language by Mirande and Geroule under the title of "Mystérieux Jimmy." The play for which all Paris has been waiting will be put on the board in another ten days.

Alfred Baehrens is being congratulated upon the opera engagements of three of his pupils. The most important of these is that of Margaret Pearson of Denver, Col., who has been engaged for the leading soprano rôle in the "Court of Luxembourg," the opera to begin next week at Daly's Theater, London. Another pupil of this instructor is Ferdinand Schwartz, engaged for baritone rôles. Mr. Schwartz has already made his début in Aix la Chapelle as the Herald in "Lohengrin" and will later go to Berlin. For many years this musician was identified with military life in his native country; but a fine voice and the lure of the stage led him away, though he had attained the rank of lieutenant. The other singer engaged is Otto Kiess. He also is a baritone and in September will sing at the New Opera in Berlin. Mr. Baehrens has other pupils who have already passed their first year's work on the opera stage. There is Mrs. Rachel Frease-Green, who is in Berlin at Kroll's Opera, singing *Violetta* in "Traviata," *Marguerite* in "Faust" and *Juliette* in "Roméo et Juliette." According to himself the most happy and important thing Mr.

Baehrens has ever accomplished is that of his marrying, which event took place a fortnight ago. Mr. Baehrens's friends knew of his devotion to Eileen O'Brien, but no engagement had been announced, and the marriage came as something of a surprise. Mrs. Baehrens is the daughter of Mrs. Mary O'Brien, both well known in the American colony, having lived in Paris many years. Governor Otero of New Mexico is an uncle of Mrs. Baehrens.

A large and extremely cosmopolitan audience greeted Florizel von Reuter, the young American violinist, Thursday evening at the Salle des Agriculteurs. Patrons of the concert were the American Ambassador and Mrs. Bacon, Consul General and Mrs. Mason, Mr. and Mrs. Jean de Reszke. The highly interesting program ranged from Handei, Vitali and Tartini to Lalo, the latter's *Symphonie Espagnole* being the climax of the evening. From a technical point of view, perhaps Paganini's 24th Caprice showed best what the artist could do. Serious workers and music lovers were impressed by the perfect schooling and classical interpretation of the Handel and Tartini sonatas. The technique of von Reuter is truly wonderful; his double stopping, harmonics and staccatos were incomparable. The sentimental passages showed admirably his delicate yet perfect tone. One of the greatest tributes to von Reuter's playing was the unqualified admiration and appreciation of his colleague, Jacques Thibaud, himself the best known French violinist. M. Thibaud applauded enthusiastically, thus demonstrating that a musician cannot only justly esteem the accomplishments of another, but that he is not afraid of letting the public see that he recognizes talent and training in a fellow artist.

Kathleen Lockhart, who is studying for serious work with Mme. de Sale, was recently the recipient of a great honor—that of being asked to sing at the Cercle Militaire. This club is composed entirely of French officers. Twice a year the members give a reunion in their club rooms on the Avenue de l'Opéra, and on such occasions the family, or female representatives of the French army are present. An excellent musical program opens the evening, followed by a ball and banquet. Miss Lockhart was invited to assist on the program at the last reunion, with members of the Grand Opéra. She sang the first act of "Manon," the Polonaise of "Mignon" and the aria from "Butterfly" and was encored after each number. Not only her singing, but her enunciation, was complimented, perfection in which the French are always loath to concede a foreigner. Only genuine artists are invited to appear at the Cercle Militaire, and each musician is awarded a diploma by the president of the order. Such a diploma is a guarantee that the artist is thoroughly capable and proficient and able to entertain any assembly.

The success of Miss Lockhart is not the first she has had in Paris. In the early Spring she was asked to sing at la Société des Pommes, the well-known literary and artistic society composed of Frenchman who have attained a name in their profession. The young singer—she is but nineteen—is from Los Angeles and is just completing her second year's study for opera. She is a good pianist and composer, her works having already become recognized before she left her home on the Pacific slope.

The usual fine music which Sebastian Schlesinger arranges for his guests was added to last Saturday when Mme. Nordica sang. Her selections were: *Mélodie Indienne* (Cadman), *En Bateau* (Grieg), *Erlkönig* (Schubert). Miss Berthe Schlesinger, who in stage life is Mlle. Mirol, sang the Prayer from "Tosca," air from "Bohème," and, by special request, several of her father's songs. Among the guests were Lady Drummond, Comte and Comtesse de Portales, Comtesse de Coetlogon, Mme. Marchesi, Mr. and Mrs. Jaffrey, Mme. Lamperti, Mme. Valda, Mr. Holman Black, Mr. Iselin, Mrs. Monod, Mr. Pellrich and Mrs. Protti.

LEONORA S. RAINES.

Another "Dick Johnson" for Savage

According to a cable dispatch received from Henry W. Savage at his New York office, Icilio Calleya, a young Italian tenor, has been engaged for the rôle of *Dick Johnson* in Mr. Savage's forthcoming production in English of "The Girl of the Golden West." Signor Calleya is said to speak English correctly and to have a voice and physical proportions well suited

to the rôle. This engagement completes the list of three tenors who will sing *Johnson* for Mr. Savage, the other two being Leon de Souza and Umberto Sacchetti.

HONOR FOR AMERICAN GIRL

Jeska Swartz to Create Rôle of "Hop o' My Thumb" in "Forêt Bleue"

PARIS, June 24.—Jeska Swartz, the American soprano, who is to create the rôle of *Hop o' My Thumb* in Aubert's fairy opera, "La Forêt Bleue," when that work is staged for the first time anywhere at the Boston Opera House next Winter, is studying her part here under the tutelage of the composer. Miss Swartz is proud of the fact that her entire musical training has been American. She is already well known in Boston, where she studied for five years at the New England Conservatory and later at the Boston Opera School. She sang *Suzuki* to the *Butterfly* of Emmy Destinn at the Boston Opera House last Winter with such success that Mme. Destinn persuaded the Covent Garden management to give her the part in the London production of the opera this Spring. Miss Swartz will probably make her New York début next season as *Hänsel* in "Hänsel und Gretel."

Those in this city who have heard the music of "La Forêt Bleue" say that it is charming and that the story compares well with that of Maeterlinck's "Blue Bird," though it has none of the symbolism of the Maeterlinck work.

MOTTL WEDS ON SICK-BED

Nervous Collapse Hastens Ceremony Uniting Him with Prima Donna

BERLIN, June 23.—On a bed of serious illness following a nervous breakdown, Felix Mottl, director of the Royal Opera at Munich, was married to-day to Senta Fassbender, one of the singers in the Munich company. Mottl's breakdown was caused partly by overwork and partly by worry over his divorce from his first wife. When he was told that his condition was dangerous he insisted upon an immediate marriage. The ceremony had been announced to take place next month.

Dr. Mottl was at one time conductor of the New York Philharmonic Orchestra. He filed suit for divorce from his first wife a year ago, charging that she was eccentric and extravagant. She filed a counter suit, and in order to prevent scandal Dr. Mottl withdrew his suit and the courts dissolved the marriage. Dr. Mottl is fifty-six and his second wife is thirty-five.

The Werrenraths on Vacation

Mr. and Mrs. Reinald Werrenrath, with their little son, will be at Merrill Hall, East Gloucester, Mass., during July, after which they will travel to Colorado Springs and remain until September 1 with Mrs. Werrenrath's parents, Mr. and Mrs. Hans Christian Peterson, now residing at No. 1228 Grant avenue, that city.

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CHICAGO'S OPENING OPERA

It Will Be "Samson et Dalila," Introducing Gerville-Réache as "Dalila"

Announcement has just been made that Saint-Saëns's "Samson et Dalila" will be the opening opera of the season of the Chicago Opera Company. Mme. Gerville-Réache will be the *Dalila*, making her first appearance on this occasion as a member of the company. As previously announced, Mary Garden will open the Philadelphia season by singing *Carmen* for the first time in this country. Mme. Tetrassini's first appearance in the Chicago season will be in "Lucia di Lammermoor" November 24. She will also appear there in "Traviata," "Lakmé," "Rigoletto" and "Crispino e la Comare."

Director Andreas Dippel, of the Chicago company, is now in Vienna busily engaged in arranging his repertoire. He has just returned from a trip of several weeks through France, Germany and Italy.

The Richard Wagner Society of Berlin recently unveiled a monument to Dr. Otto Briesemeister, the well-known Wagnerian singer, who died last year in Berlin.

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RUSSIAN MUSIC TO PREDOMINATE

Albert Janpolski Explains Why Interest Is Aroused in the Songs of His Native Land

The Russian invasion next Winter, with the Balalaika Orchestra, troupes of dancers and Russian singers as the invading army, is arousing an interest in Russian art that is spreading itself broadcast throughout the land. Every musical organization of prominence is planning to have at least one Russian event, and everywhere is heard the appreciation of the Russian artists who have already been heard or seen in this country.

Probably no one is better fitted to give satisfactory explanation of this awakening to Russian art than the noted Russian baritone, Albert Janpolski, who as a pioneer in introducing Russian vocal music in this

country stands today as the foremost exponent of his country's music in America. To a representative of **MUSICAL AMERICA** Mr. Janpolski said this week: "When I came to this country some years ago, known as a recitalist of various schools and as an oratorio singer, I firmly believed in a great future for my country's music, which I had studied with much care and with untiring effort."

"I gradually introduced in my recital programs a group of Russian songs, that is, when ever I was permitted to give them, and the effect that they had on my audiences was remarkable. Wherever I sang them they aroused the greatest enthusiasm. As time went on and more Russian music was heard people all over clamored for more, until to-day entire Russian programs are requested by societies. It may interest you to know that only

a few seasons ago I was the soloist with a Western orchestra on a Wagner program and as a special compliment to me was permitted to sing a Russian aria. It evoked enthusiastic applause and stood its ground well with the other numbers on the program. This season orchestras throughout the country are asking for my new Russian arias, many of which have never been heard here."

"And from what works are these arias of which you speak taken?" was asked.

"They are from Glinka's 'Life for the Czar,' Rubinstein's 'Demon,' an opera which, though never given in this country, is one of the most popular in Europe, Borodin's 'Prince Igor,' Rachmaninoff's 'Aleko,' Tschaikowsky's 'Mazeppa,' Rimsky-Korsakow's 'Sadko' and 'Czar's Bride' and Mousorgsky's 'Boris Goudounoff,' which has just been the sensation of Paris. These arias are superb, the melodies sweeping, emotional and containing fine musical ideas. They verge, many of them, on the Oriental, which gives them a charm all their own. The orchestration is colorful, picturesque, deep and scholarly and is to be compared with the best in modern musical literature."

"Take the aria from Tschaikowsky's

'Mazeppa,' which I consider one of his finest operas; it has never been sung here and consequently very few know anything about it. The aria is a farewell song and has an atmosphere around it similar to the general tone of the 'Pathétique.' Then, too, the aria from 'Demon,' by Rubinstein, which is a wonderful song with accompaniment of four harps."

Asked as to his opinion of the modern Russians, Mr. Janpolski spoke in glowing terms of Sergei Rachmaninoff, from whom he believes the world will yet receive a great opera. Gretchaninow he holds as a very talented composer, who has already



Albert Janpolski, Baritone, Whose Singing of Russian Songs Has Won Him a Unique Position in the Concert Field

given evidence of his ability in a marked way.

"The Russian recital yields possibilities which are scarcely recognized at the present day," said Mr. Janpolski. "The scope is very great, ranging from the old beautiful folksongs of malo-Russia to the big ballads and songs by the modern composers, which equal in their depth and beauty any of the German school. Here is a typical program, which I begin with a little folksong and end with the 'Drinking Song' from 'Boris Goudounoff':

Boje, "My God," Viut Vitri, "Soft Breezes," U Sosida, "Neighbor's Wife," Little Russia; Dubinushka, "Song of the Toiler," Vovogorod, "Historic City of Novogorod," Malinka, "Dance Song," Greater Russia; Aria, "Life for the Czar," Glinka; The Miller's Song, Dargomizsky; Arietta (from Opera Fall), Rimsky-Korsakow; The Broken Vase, Arensky; Easter Bells, Cui; Wedding Song (from the opera "Nero"), Rubinstein, with Harp Accompaniment; Arioso (from "Iolanthe"), Tschaikowsky; If Christ Should Come Again, How Long Shall I Pine? Floods of Spring, Rachmaninoff; Drinking Song (from opera "Boris Goudounoff"), Mousorgsky.

"You see, it is varied and contains music of a number of types. The intense pathos of the folk-songs has a hold on audiences everywhere that is astonishing; then the Glinka, Rubinstein and Tschaikowsky arias and finally the wonderful Rachmaninoff songs, of which 'If Christ Should Come Again' is a perfect example."

"Probably no branch of Russian music is so truly characteristic as its vocal compositions, for the nation is a race of singers; from the humblest peasant to the grand lady at court, all sing and they sing songs that are peculiar in that they reflect in them their status in life. Modern Russian composers admit with great pride that they have not only derived their material from the folk-song of the nation, but that the songs of the people have been their inspiration."

A. W. K.

Eugen d'Albert's new opera, "Die Verschenkte Frau," is to have its premiere at the Vienna Court Opera.

LISZT DREW THE CROWD

Efficacy of the Simple Expedient of Inviting the Audience to Supper

An article in an Italian review, quoted by the London *Globe*, contains an interesting story of Liszt and Rubini, the tenor. They were touring together and visited a town where, from the preliminaries which had been arranged, great things were expected. But they were disappointed, for when they entered the hall they found only fifty persons present. Rubini was furious, and said he would not sing, but Liszt calmed him. "You must sing," he said; "this small audience is evidently composed of musical connoisseurs of the town, so we should treat them with respect." Liszt set the example with a grand overture, and Rubini sang to perfection. Liszt gave another piece and then addressed the audience.

Liszt as an orator was as tactful as he had been in the rôle of pacificator. Addressing his audience of fifty he said: "Ladies and gentlemen [there was only one lady present], I think that you have had enough music. Allow me to ask you to take a little supper with us." After a few seconds the invitation was accepted, and Liszt and Rubini entertained the audience to supper at their hotel, which cost them twelve hundred francs. When the guests separated the hosts thought the affair had been a joke, about which nothing more would be heard, but they decided to give their concert as advertised on the following night. To their astonishment the hall was packed. There was not standing room. The whole town had turned out on the off chance of an invitation to supper.

Henri Scott Returns to Philadelphia

PHILADELPHIA, June 26.—Henri Scott, the local basso, is back in this city after a season in Europe and will stay at his home in Germantown to await the opening of the opera season here, when he will be heard in leading rôles. Mr. Scott has had marked success abroad, at the Adriano Theater in Rome, where he sang leading bass rôles for nine months and increased his repertoire from twenty-three operas to thirty-two. Mr. Scott began his career as a church singer in Philadelphia and later sang so well with the Philadelphia Operatic Society that Mr. Hammerstein engaged him, and his season abroad and his engagement by Mr. Dippel for next Winter at the Philadelphia Metropolitan followed. Mr. Scott's repertoire is not confined to the Italian rôles, as he also has French and German operas on his list.

A. L. T.

Pittsburg Festival Orchestra Concerts

PITTSBURG, PA., June 26.—The opening concert of the fourth season of the Pittsburg Festival Orchestra, Hans Zwicky conductor, was given at the Rittenhouse roof garden on Tuesday night. An attractive program was rendered, with Marie Stapleton Murray, soprano, as soloist. The same musicians that have been furnishing music for the Festival Orchestra during the past three years are in this year's aggregation. Concerts were also given on Thursday and Saturday evenings and will be given on these evenings throughout the season of eight weeks. The large attendance at the opening concerts and the enthusiastic reception given to Conductor Zwicky and his musicians give assurance of a successful season.

E. C. S.

Leon Rice's Engagements

Leon Rice, tenor, who is busy booking engagements for next season, has been engaged to sing at Ocean Grove on July 4. On July 17 he will give an important recital at Troy, N. Y., and from July 19 to 23 he will be heard at the Round Lake Assembly. At this he will be one of the most important features. Mr. Rice will be accompanied on each of these occasions by his wife, Jennie Caesar Rice, a most capable artist. On June 25 Mr. Rice scored a most emphatic success in an evening of song at the Asbury Park M. E. Church. So popular was the recital that another had to be given two days later.

Operatic Quartet of Chicago on Tour

CHICAGO, June 25.—The Titus Grand Opera Quartet, a new vocal organization, started on an extended tour last Monday direct for Calgarie, thence visiting Banff, Spokane and other cities on the Pacific Coast. This quartet, which is under the personal direction of Mrs. Bertha Smith-Titus, includes Mary Highsmith, soprano; Marguerite Henniger, contralto; Claude Saner, tenor; Hugh Anderson, basso.

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Professor Horatio Parker, of Yale, has left with his family to spend the Summer in Maine.

Hilda Cornell, of Brooklyn, has been engaged as organist of the Swedish Lutheran Church, of Manchester, Conn.

The Hartford, Conn., Männerchor has elected John T. Mitchalk president and Samuel Leventhal musical director.

A piano recital was given by pupils of Mary Stewart Reid, Friday evening of last week at her studio, No. 2107 Oak street, Baltimore.

Hugo Kortschak, of the Theodore Thomas Orchestra and Chicago Musical College, sails this week, to remain abroad until Fall.

William P. Spellman, a choirmaster of Bristol, Conn., and the director of the most important musical productions in that vicinity, was married June 19 to Mrs. Bertha L. Hotchkiss of Forestville, Conn.

The Meriden, Conn., Choral Society has elected A. P. Wheeler, president; George Samson, treasurer, and H. L. Wheatley, secretary. G. Frank Goodale is musical director.

Reginald L. McAll, organist of the Church of the Covenant, New York, was a recent recital-giver on the new Carnegie organ at Newfield M. E. Church, Bridgeport, Conn.

Hans Schroeder, baritone, furnished songs of Schumann, Hindlath, MacDowell and D'Erlanger at a musicale given at the residence of Mrs. D. Mark Cummings last week in Lake Forest, Ill.

The first program of Dallmeyer Russell's piano recitals was given Wednesday night of last week in the Rittenhouse, Pittsburg. The program was played by first and second year pupils.

The pupils of W. K. Steiner gave their annual concert on Saturday afternoon in the Mozart Clubrooms, Pittsburg, Pa. The program was excellently presented by Helene Garber, Margaret McNulty, Mabel Robinson, Marie Rose, Edith Friedman and Beatrice Roberts.

The commencement recitals, concerts, reception and dance took place at the Pittsburg Conservatory of Music Monday, Tuesday, Thursday, Friday and Saturday evenings and afternoons of the same days last week.

Mae Brill, a soprano of the Metropolitan Opera Company, sang "The Voice that Breathed O'er Eden" and "O Perfect Love" June 24, at the wedding of Margaret S. Tunison to Charles S. Van Wagonen, in the bride's home at Hillsdale, N. J.

A military operetta in three acts, by Varney, of which the title is "Fanfan le Tulipe," had a New York premiere last week at the Irving Place Theater, where it was sung by the Italian Comic Opera Company, from Palermo, Italy, which has been appearing in New York for the last two months.

Frederick R. Huber, teacher of piano and manager of the concert department of the Peabody Conservatory of Music, Baltimore, attended the convention of the Sinfonia Fraternita as the representative of the Kappa Chapter of which he is president.

ident. He is a member of the supreme governing council.

Mme. Nana Genovese, mezzo soprano, formerly of Hammerstein's Manhattan Opera Co., who has been studying repertoire with Oscar Saenger, is sailing on the *Cedric* for Genoa, where she will spend a few weeks at her villa, afterwards filling engagements in Italy. She expects to join Miss Trentini at Montova before returning to this country.

Harriet P. Orendorff, who was the soloist this season with the St. Paul Symphony Orchestra, together with Tina Mae Haines, sailed on Tuesday for Europe. They expect to spend the first portion of their trip sightseeing through Norway, and will then go to Switzerland. In September Mrs. Orendorff will go to Paris to study with Jean de Reszke.

Under the direction of Louis Arthur Russell the seventh recital in the twenty-sixth annual series of recitals by students in the College of Music, Newark, N. J., was given in that city, June 19. The program consisted of solo and ensemble numbers for piano and vocal solos. The composers represented were Schumann, Grieg and MacDowell.

Mabelle J. Graves, vocal instructor, presented her pupils in a recital in Wilson Grace Hall, Fair Haven, Vt., on June 20. Kathrin Rutledge, Katherine Moor, Grace Pelsue, Jane Vaughn, Mary Smith, Grace Sage, Calista Wing, Alice Brennan and Charles Sheldon were among the participants, and the list of numbers included works by Denza, Shelley, Wagner, Huhn, Pinsuti, Davis, Bunning and Nevin.

An excellent exhibition concert was given at Lehmann's Hall, Baltimore, Md., June 14, by students of the European Conservatory of Music, under the direction of J. Henri Weinreich, director, who supplied all orchestral parts on a second piano. The program included piano, violin and vocal selections. There were twenty-five participants. This is the eleventh season of the conservatory.

The United Choral Society of Ames Chapel, Methodist Episcopal Church, Pikesville, Md., gave a concert June 29 in the church under the direction of D. S. Church. The officers of the society are Harry L. Warner, president; Edgar B. Belt, vice-president; Charles E. Belt, secretary and treasurer; Remington Watts, librarian. D. S. Church is the director and Katharine Stieshoff, accompanist.

Charles Heinroth, director of music and organist of the Carnegie Institute in Pittsburg, gave his last Saturday evening free organ recital of the sixteenth season on Saturday night in the Carnegie Music Hall. The concert completed the most successful year of the recitals in the history of the Institute. The seventeenth season of free organ recitals will begin Sunday afternoon, October 1, 1911.

The Beringer Musical Club, of San Francisco, under the direction of Prof. and Mme. Joseph Beringer, presented a program of piano, violin and vocal numbers in that city, those who took part including Frances Westington, Sadie Bultmann, Zdenka Buben, piano; Mrs. Lois Patterson Wessitsh, Harry Bultmann, Stella Coughlin, Irene De Martini, vocal, and Harry Samels, violin.

The Serenaders, an organization made up of men and women who play the banjo, mandolin or guitar, held its semi-monthly meeting June 25, at the National Institute of Music, in New York. The chief drawing card was Master Demetrius Dounis, the Greek boy who is called the "inimitable mandolinist of Athens." The Serenaders have a membership of seventy, including teachers, concert performers and amateurs.

To Charles W. Geiger, Jr., of Baltimore, belongs, it is said, the distinction of being the youngest professional bassoon player in the United States. He is sixteen years old and received his musical education at the Peabody Conservatory, with special instructions from Professor Sadony of the Boston Symphony Orchestra. Mr. Geiger has been bassoonist at Ford's Opera House in connection with the Aborn Grand Opera productions.

At the annual election of the Hartford (Conn.) Choral Club, Judge L. P. Waldo Marvin, for four years the club's president, declined to serve again. The officers chosen for the ensuing year were: President, Judge Herbert S. Bullard; vice-president, C. D. Wetmore; treasurer, J. S. Stevens; secretary, Charles M. Starkweather; business manager, Merritt A. Alfred; librarian, F. O. Becker; musical director, Ralph L. Baldwin.

"The Morning of the Year," Charles Wakefield Cadman's latest cycle, was given its first public presentation in Pittsburg at James Stephan Martin's recital at the Rittenhouse last Monday evening. The composition was greatly enjoyed by the large audience present. Those who performed the Cycle were Eva Edgerter, soprano; Mrs. H. Talbot Peterson, contralto; Edward Vaughan, tenor; W. A. Evans, bass, and Mrs. Blanche Sanders Walker, pianist.

Emily Diver, a Baltimore soprano of St. Paul's M. E. Church, South, participated in the commencement concert of the Richmond Conservatory of Music, Richmond, Va., this month, under the direction of David E. Francis, of the faculty. Miss Diver sang "A May Morning," by Denza, and a duet, with Mr. Francis, tenor. She is an accomplished singer, possessing a well cultivated soprano voice of wide range and much flexibility.

John C. Thomas, holder of the Eaton vocal scholarship of the Peabody Conservatory of Music, Baltimore, has been appointed baritone soloist at the Brown Memorial Presbyterian Church, that city, succeeding Dr. B. Merrill Hopkinson, who resigned. Mr. Thomas is at present soloist at the Associate Congregational Church. Mr. Thomas will study during the Summer in Holland with his teacher, Adelin Fernin, of the Peabody Conservatory. He will take up his new duties in the Fall.

The commencement exercises of the Bissell Conservatory of Music, Marie H. Sprague directress, were held last Friday evening at the Rittenhouse in Pittsburg. The program was heartily applauded by the many friends of the Conservatory and the pupils. The program was given by Isla Moyes, Frances Martin, Miss Sprague, Virginia Wills, Garnet Coates, Luella Gray, Eunice Snyder, Mrs. Lillian Magill, Nellie Hickman, Catherine Grindemann, and Ethel Totterdale.

Eloise Holden gave a song recital June 22 in Syracuse, N. Y., before a large audience of invited guests. Miss Holden has been studying for some time with Mme. Ashworth of New York. Her program included songs by Massenet, Debussy, Strauss, Grieg, Saar, Russell and Rummel. "L'oiseleur," by Lehmann, and "Chère Nuit," Bachelet, were songs especially adapted to her style of singing. Miss Holden has a small mezzo-soprano voice of pleasing quality. Adelaide Lauder, of New York, played the accompaniments.

The Hungry Club of New York celebrated the fifth anniversary of its organization Saturday night, June 17, with a banquet and entertainment and speeches and music. The musical part of the program, arranged by Concert Manager D. S. Samuels, introduced, among others, Lillian Concord Jonassen, who sang a group of songs by Inga Hoegsbro, the Scandinavian composer, who accompanied at the piano; Misha Ferenzo, the Russian tenor, who sang with Mme. Calvé on her recent tour of the

world, and Alexander Kirilloff, a soloist of the famous Balalaika Orchestra.

A series of popular concerts by the Waterbury Orchestra of Waterbury, Conn., James M. Fulton, conductor, was begun on Sunday evening, June 4. The concerts are given at Poli's Theater in Waterbury and present a soloist at each concert. The program on Sunday evening, June 18, contained the March from "Tannhäuser," the Overture to "Orpheus" by Offenbach, Luigi's "Ballet Egyptien," Scenes from "The Arcadians" and compositions by Gillet, Sousa, Waldteufel, Strauss, Lincke and others. The soloist was Anna Notkins, soprano, who sang the aria "Suicidio" from "La Gioconda" and "Pace, pace, mio Dio," from "La Forza del Destino." She was received with great applause and added as an encore Horatio Parker's "The Lark Now Leaves His Wat'ry Nest," for which she was again clamorously applauded.

The chief musical event recently in Washington, D. C., was the graduating exercises of the Washington College of Music, of which Sydney Lloyd Wrightson is president. The program of June 21 consisted of vocal numbers by Mabel L. Zanzler, William C. Mills, Mrs. Marjorie H. Moulton, George H. Miller, Gertrude K. Reuter, Faye R. Bumphrey and Richard P. Backing. The Quartet from "Rigoletto" was sung by the Mendelssohn Quartet. Some technical vocal exercises by Mrs. Harriet Y. Hough also comprised a part of the program. The piano selections were rendered by Hilda M. Beetham, Loretto M. Shea, Isabel J. Prim, Mary P. Olmstead, Ernall R. Cohencious, Mrs. Sousanne Jennings, James R. Barr, Lucy E. Wright and William A. Engel, Jr. In addition to those who took part in the program the graduates included William S. Gatchell, Edith R. Wiley, Mary C. Matthews, Erin R. Morrison, Desha S. Devor, Nettie Z. Miller, Flora A. Kempfe, Virginia Haslet, Eleanor Belt, Helma M. Cheesman, Halstead P. Hoover and Marie C. Searles. The vocal and piano departments are presided over by Sidney Lloyd Wrightson and S. M. Fabian, respectively.

A punch bowl party was given recently by the ways and means committee of the Women's Philharmonic Society of New York, Amy Fay, president, at the home of Mrs. Alvin Hunsicker, Weehawken, N. J. Mrs. George Evans, Mary Owen, Katherine Smith, Mrs. E. Cannes, Mrs. Frank Herbert Tubbs and Emma Walton Hodgkinson received with Mrs. Hunsicker and Miss Fay.

Mrs. Hunsicker gave a request program with Mrs. John Burke, the pianist, who traveled with Mrs. Hunsicker when she was so well known to the concert field a few years ago, as accompanist. Miss Frederick S. Law, the pianist, of Philadelphia, and Frank Herbert Tubbs were among the guests.

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"The Kind of Voice We Like"

To the Editor of MUSICAL AMERICA:

In your issue of May 27 last I noticed an excerpt from the New York Press, written by Max Smith, relative to the kind of voice we like. He says New Yorkers seem to prefer the flute quality rather than the rich, warm timbre of the violin or clarinet, that Italians prefer something else and that the French sacrifice the tone largely to the exigencies of diction, and he winds up by stating that "there are some things that go deeper than superficial (?) beauty of tone, the art which controls the voice as an instrument of expression and interpretative message revealed."

As these remarks strike the keynote of a most pernicious idea which appears just now to be prevalent, a few words regarding it may not be out of place.

The violin, clarinet, piano—in fact, every manufactured musical instrument has its own distinctive tone quality, and while the makers are constantly striving to improve the tone of their various instruments their efforts have never been directed towards causing a similarity of clang, and we have never heard of any one preferring a violin the tone of which resembled a flute or a clarinet that resembled a French horn, and so forth. Why, then, should anybody prefer any tone quality in the human voice other than its own natural clang?

Again, a virtuoso considers it necessary to have the best possible instrument of its kind and spares neither time nor pains in learning to bring out the finest tone that can be extracted from it, for he knows that the highest expression and most subtle interpretation cannot otherwise be attained. If he does not succeed in maintaining the musical character throughout all the exigencies of technic he is severely criticised; but we never hear the excuse that there is something deeper than superficial beauty of tone offered for his faulty execution. The reason is that it is universally recognized, in regard to manufactured instruments, that beauty of tone is the basis of music. Why it should be considered superficial or superficial by any considerable number at the present time with respect to the voice is a mystery. Perhaps the explanation is the fact stated by Mr. W. J.

Henderson, namely, that we have so many tuneless shouters posing as singers nowadays that people's taste is becoming vitiated and their judgment clouded.

The human voice is so responsive that many things may be imitated by it; but when it is used as a musical instrument for the purposes of artistic song it must produce musical sounds. Science has demonstrated that a beautiful or musical sound is not a matter of taste, but a physical fact, and that the voice when properly and skillfully trained can produce the ideal tone. It may resemble various instruments in some respects, but any comparison with them soon breaks down, for there is nothing equal to it or exactly like it. The most exacting experiments have demonstrated that the voice has a natural clang, peculiar to itself, that there is only one combination of muscular movements that produces it and that this combination is the perfect, natural action of the vocal organs.

One of the most wonderful things about it is that the more nearly a vocalist approaches the perfect action the more beautiful the tone becomes, and if people could hear this natural vocal tone more frequently there would be little question as to "the kind of tone we like."

Some singers may exhibit considerable powers of expression in spite of defective tone production, but it is impossible for them to display the best that is in them. Beauty of tone is the finest medium for artistic interpretation and those who talk of it as of secondary or of no importance are simply making a lame apology for bad singing. The art which controls the voice as an instrument of expression and interpretation is a poor and meagre thing if that instrument be defective or does not give forth its own natural quality in a perfect form.

R. THOS. STEELE.

New York, June 15.

Mr. Beard Also Likes Kansas

To the Editor of MUSICAL AMERICA:

Recently my attention has been directed to an article which has appeared in one or two, if not all, of the musical papers, and also in one of the much-read columns of one of the daily papers of Chicago. The article in question was headed: "What's the matter with Kansas?" and the body of the article was given to an account of a recital which I was supposed to have given in the city of Emporia, Kan., to an audience of three people. The original of this article was written more in a spirit of fun by one of the reporters on the Emporia Gazette, and, as I say, has been copied extensively. But those who have copied it have not been contented to simply quote what was said originally. They have added comments each time until it has assumed such proportions that some one has been called on to defend the State of Kansas in a letter this week. This letter is to defend myself from any spirit of resentment which might arise in the thought or consciousness of any individual, society or club in Kansas. I simply want to say that I am in no way responsible for any one of these articles or the attached comments. There was a good and sufficient reason for everything connected with this recital, for if any one of the readers of the article mentioned desires all the facts in the case I would be very glad to write them full particulars if they will enclose stamps for reply.

I am always glad to get the right sort of publicity, but when my name is used to a sneering article of this kind I want my friends from Kansas and everywhere to know that I am not a party to any such.

I want to add that some of the most delightful experiences of my career have been in the State of Kansas, and I have a very high regard for the artistic standard among its people.

Very cordially yours,

Chicago, June 24, 1911. WM. BEARD.

Choral Music Not on the Decline

To the Editor of MUSICAL AMERICA:

Your editorial on the choral situation in America, in a recent edition, relative to remarks by Francis Rogers on this question, was to the point. I have heard most of the prominent choral concerts of this part of America since 1900 and believe that if Mr. Rogers were to attend the Cincinnati Festival, the concerts of the Apollo Club, Chicago, and hear the Mendelssohn Choir of Toronto, which I heard in Chicago several years ago, he would admit that chorus singing in America will hold its own with any in the world. The quality of Mr. Van der Stucken's work in Cincinnati is away ahead of the much boomed and so-called "best chorus of mixed-voice in the world"

which sang in Chicago a month or so ago and which came from Sheffield, England. It is sheer nonsense to compare the old-fashioned work of the English choir with so thrilling and artistically sensitive a chorus as came from Toronto to Chicago some years ago. The crowds which fill every part of the vast hall at Cincinnati at each biennial festival and which, I was told at Chicago, fill to overflowing the concerts given by the Toronto chorus in its home city every year, show that what the people want is singing, technically and temperamentally, which will compare with the best work of the orchestra in its own field.

Sincerely yours,

HENRY ANDERSON.

South Bend, Ind., June 19, 1911.

Genuine Merit Recognized

To the Editor of MUSICAL AMERICA:

I notice that in your review of the commencement exercises of the Institute of Musical Art (of this city) no mention was made of the awarding of the silver medal to Arthur Loessner and Alice Shaw. Were the medals awarded every year, or given merely to the student who had gained the highest rank in his or her specialty it would be of less importance than under the severe requirements of this school where the students' rank in all the branches of his or her study must enter into consideration and must be not below 95 per cent.

To meet these requirements when dictation and original compositions in classic forms constitute a part of the necessary qualifications means not only that a student must possess special talent, but that this must be supplemented by several years of hard and faithful work outside of the special instrument studied.

ELABORATE PLANS TO OBSERVE LISZT'S HUNDREDTH ANNIVERSARY

[Continued from page 2]

music transferred to the piano no longer interests us, but even that should not blind us to the fact that many of Liszt's are masterpieces of their kind. There is absolutely no reason for not regarding the superb "Don Juan" fantasy as a series of variations on a Mozartean theme rather than a cold transcription. Perhaps such a viewpoint would make it palatable to squeamish musicians. Certainly it deserves more frequent hearing than the thirty-two variations of Beethoven which are inflicted on us so often. As Saint-Saëns said, "there is a great deal more pedantry and prejudice in the scorn which people often affect for works like the fantasia on 'Don Juan.'" But if the operatic transcriptions fare thus none can speak anything but praise for the Schubert song arrangements and for those of Beethoven's symphonies. Wagner himself declared that Beethoven's symphonies were never fully revealed to him till he had seen them in his friend's piano version.

As for Liszt's songs, one finds among them at least three masterpieces of the purest water. Who has not already been thrilled by his "Loreley," his "King of Thule" and especially his heavenly setting of Goethe's "Über alle Gipfel ist Ruh?" In the making of his musical themes

I merely call your attention to the bestowal of the medals as an occurrence worthy of notice, especially since but one medal has been previously awarded by this institution and that to a violinist who was graduated two years ago.

With best wishes for the success of your valuable paper. C. B. S.

New York, June 15, 1911.

Heredity and the Composer

To the Editor of MUSICAL AMERICA:

Your criticism of my "Nocturne," in this week's issue, reminds me of an amusing incident that happened about a dozen years ago.

When I first arrived in East Orange Mrs. Franklin Field, Jr., president of the Tuesday Musical Club, of that town, took an immediate interest in my work and set out to arrange a concert of my compositions. After I had played a number of piano pieces for her she remarked, "There's one peculiarity about your compositions. They aren't American; they're distinctly Polish."

"Well," I said, "my father's stepfather was a Pole."

"Ah," she replied, "that accounts for it. It's hereditary."

CLARA A. KORN.

Far Rockaway, N. Y., June 17, 1911.

Pittsburg's Municipal Concerts

PITTSBURG, PA., June 26.—Throngs of people are attending the municipal concerts being given in various sections of the city by the City Orchestral Band, Hans Zwicky conductor. During the season of eight weeks concerts will be given in all sections of the city, thus giving all a chance to hear the music.

E. C. S.

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